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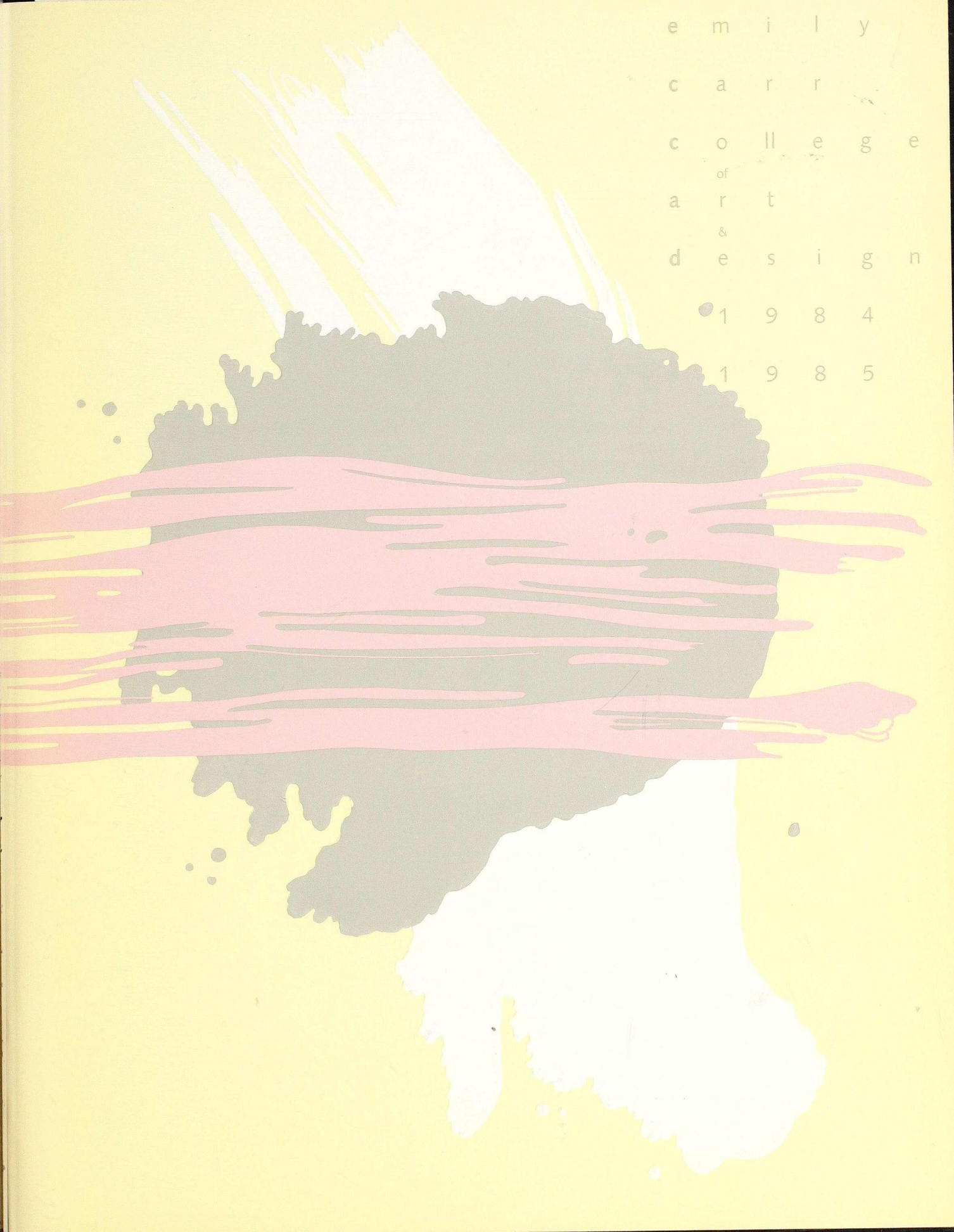
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It is a familiar position for artists to have to do it on a shoestring but it need not be a discouraging one. Indeed the challenge of economy of means in the maintenance of purpose and the achievement of spectacular results is something that all great artists and eminent institutions confront and overcome.

The goal of the Emily Carr College of Art and Design is to provide Art and Design Education of the highest quality. This goal may not and will not change. The approach, however, will change and evolve as new perspectives and demands emerge. The primary purpose however is the same; to provide young artists and designers with the means necessary to successfully participate in the professional world of their choosing. The College is under no illusion that this is a simple task; neither can it guarantee stardom or immortality even should it so wish. We are committed however to making things work for you, the student, within the context of your abilities and your aspirations. We recognize our obligation to prepare you for a role in the development of a visually literate and articulate society.

In the end however the College is not going to do it to you or for you. The College is a resource, a catalyst, a stimulant, a place where each individual student researches, learns, discovers and celebrates. But the finding is not in the College, it is in you. That is the greatest beauty.

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Emily Carr College of Art and Design  
 1399 Johnston Street  
 Vancouver, British Columbia  
 V6H 3R9  
 Telephone - (604) 683-3342



## Principal's Foreword

It is a familiar position for artists to have to do more with less, but it need not be a discouraging one. Indeed the challenge of economy of means in the maintenance of purpose and the achievement of spectacular results is something that all great artists and eminent institutions confront and overcome.

The goal of the Emily Carr College of Art and Design is to provide Art and Design Education of the highest calibre. This goal may not and will not change. The approach, the emphasis, the acquisition of new skills and techniques, even the degrees and the nature of support will inevitably change and evolve as new perspectives and demands emerge. The central purpose however is the same; to provide young artists and designers with the means necessary to successfully participate in the professional world of their choosing. The College is under no illusion that this is a simple task; neither can it guarantee stardom or immortality even should it so wish. We are committed however to making things work for you, the student, within the context of your abilities and your aspirations. We recognize our obligation to prepare you for a role in the development of a visually literate and articulate society.

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Signed





## Educational Program

The College provides basic education for the creative life of artists, designers and educators. Our purpose is the creative development of artists and designers maintaining the balance between what can be taught and what must be discovered. Technologies, techniques and principles are imaginatively and creatively combined to achieve a personal aesthetic and individual language. We welcome serious and committed students searching for creative educational experiences through professional instruction.

We believe in the arts, in their necessity, in their relevance. Because more knowledge is achieved visually, our discipline is both complex and profound. Every studio is a creative, research laboratory where we explore beyond established frontiers in a personally relevant and revelatory way.

The four-year programs are placed within Divisions which identify departments and their facilities.

- Foundation Division
- Two-Dimensional Division
- Three-Dimensional Division
- Design/Media Division
- Interdisciplinary Division

During the exploratory and diagnostic Foundation course, all first year students study fundamentals of art and design. During this investigative year, students come to understand the realities and challenges of a genuine commitment to the arts. The discovery of emerging interests is promoted.

The Foundation second semester introduces topics and studio experiences which prepare students for the College's second year fine art and design programs. These courses bridge the general courses of the first semester and the College's second year courses.

The second year provides a wide range of structured courses and includes a considerable range of resources and technologies. Students are provided with professional direction from the faculty and work creatively in the studio. There are numerous opportunities and educational formats for specialization or pursuit of more than one discipline. Graphic Design students have an especially well designed common core program with in-depth study following the introductory Foundation program. Modern Art Survey (2) or History of Design (2) is mandatory for all second year students.

After gaining the experience and skills of the first and second years, third and fourth year classes emphasize personal creative projects, specialization and in-depth study. There is provision so that a student may pursue a dual major program with concentration in two areas of interest. Third and fourth year students develop the self-motivation necessary to the success of independent artists and designers.

Distinguished visiting artists, designers and lecturers are an important part of the College's activities. The College schedules visiting artists to extend the range of information and art languages. Visiting lecturers contribute concepts and ideas, studio-based technologies, problem-solving strategies and professional attitudes.

### Charles H. Scott Gallery

This "Class A" space presents a broad spectrum of fine art, craft and design exhibits. Environmental safeguards and full security permit museum-level exhibitions drawn from regional, national and international sources. Gallery staff curate a majority of the year's eight or nine offerings and design, write and publish formal catalogues as a means of interpretation. Additional funding from the Canada Council has enhanced the Gallery's accessibility to students, faculty and the public. Contact the College Receptionist for Gallery hours.

### Concourse Gallery

The Concourse Gallery is the largest single space in the College. This adaptable space presents the work of students and is large enough to contain a number of simultaneous exhibitions including group and individual shows. Exhibits change twice per month and evidence the high standard of student work in all departments. The gallery provides an opportunity for students to present both work in progress and completed efforts. The Concourse Gallery is open to the public on week days from 8:30 to 4:30 and on weekends from 10:00 to 5:00.



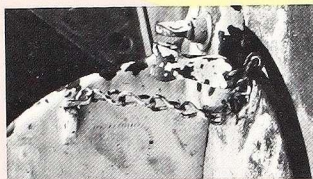
# Admission

## Enquiries

Address admission enquiries to:  
Student Services  
Emily Carr College of Art and Design  
1399 Johnston Street  
Granville Island  
Vancouver, British Columbia  
V6H 3R9  
Canada

Prospective applicants are encouraged to visit the College in order to see the facilities and discuss the application procedure with the College counsellor. The College counsellor is available to discuss details of applying for admission and to describe the alternative programs available at the College. Upon advance notice, tours of the College facilities are arranged by the Counselling service.

The College is open Monday through Friday from 8:30 a.m. to 4:30 p.m. and is closed on statutory holidays. The College telephone number is (604) 687-2345.



## Undergraduate

### Application Procedure

Application for the full-time and part-time day program is made by sending the \$5.00 application fee, completing the Application Form, sending official transcripts of previous studies, presenting a portfolio, and attending the admission interview. Grade 12 students must include an interim transcript of their secondary school grades.

Applications for both fall and spring semesters are not considered after the deadlines listed in the College Calendar. Applications to the Foundation Program are considered for September admission only. There are no mid-year admissions to Foundation.

### Application Schedule 1984-85

#### Fall Semester

Application Period  
Admission Interviews  
Admission Announcements  
Admission Deposit Due  
Late Admission Interviews  
Late Admission Announcements

January 15 to April 27  
May 14 - 18  
June 4  
June 22  
August 21 - 22  
August 24

#### Spring Semester

Application Period  
Admission Interviews  
Admission Announcements

October 1 to November 29  
December 4 - 5  
December 7

## Criteria

The College encourages applicants with demonstrated ability in the visual arts and the motivation to develop that ability. Admission to the College is based on an interview before a faculty panel which evaluates the portfolio, the application and the individual's suitability for the program. Faculty admission recommendations are forwarded to the Director of Student Services and the Dean of Instruction who make the final decisions.

Each admission application is reviewed in light of past achievement, work in progress and clarity of purpose in studying at the College. Successful applicants have a record of creative work in school or college.

Prospective students must have Grade 12 matriculation or its equivalent. Mature students (21 years of age and older) without Grade 12 graduation may apply for admission based on previous work or related educational experience.

Transcripts from school or college currently attended must be submitted with the application for admission. Applicants studying at another school when accepted into the College are required to submit final transcripts when the term is completed. Applications are not complete until final transcripts have been received and the offer of admission is subject to their receipt.



## Foreign Students

The College of Art and Design is supported by the Province of British Columbia through operating and capital allowances. The primary responsibility of the College is to provide educational services within the Province, secondly within Canada and lastly for international students. The College recognizes and appreciates the unique contribution which international students make to the cultural life of the College. International students are strongly advised to check with the nearest Canadian Embassy or Consulate for information on obtaining the student visa necessary to enter Canada. The College's letter of acceptance provides documentation to support the visa application for entry into Canada.

Financial aid is not available to foreign students through either Federal or Provincial sources. Foreign students depend on either personal resources or financial aid programs from sources in their home country. Students are strongly advised to establish secure financial support in advance of their applications to the College. College scholarships awarded by the Scholarship Committee are open to foreign students after successfully completing one year of study at the College.

The College has exchange programs with institutions abroad and inaugurated in 1983 a student exchange with The Hokkaido College of Art and Design in Sapporo, Japan.

Because of the distance and time involved in mail communications, applicants from outside North America should return the application form and submit the portfolio by April 1 for the fall semester and November 1 for the spring semester. Notice of the admission decision outside North America is sent by telegram.

The portfolio should be prepared in accordance with the guidelines for undergraduate and graduate students. The portfolio should be securely packed to prevent loss or damage in the mails. Original works should not be sent; copies, slides or photographs are acceptable. Portfolios are promptly returned to all applicants whether accepted into the College or not.

## Out-of-Province Students

Prospective students who reside outside British Columbia are not required to appear for an in-person interview. Portfolios should include high quality slides or prints of the applicant's work. Original work should not be mailed and in all cases the portfolio should not exceed 12" x 24".

These portfolios should be mailed to Student Services securely wrapped and clearly marked on the outside "Portfolio for Admission" with either Foundation or department of major interest indicated, and the applicant's name and address inside. Please enclose a self-addressed label for return mail. Portfolios should be sent prepaid and are returned after the close of admission interviews.

Every precaution is taken by the College to ensure that portfolios are handled carefully. However, the College does not accept responsibility for material submitted.

Mailed portfolios must be received by April 27 for fall admission and by December 1 for spring admission.

Students residing outside British Columbia and unable to attend the admission interviews must arrange for two letters of reference to be sent directly to the College. These letters should describe the referee's judgment of the applicant and his/her portfolio and indicate the nature and duration of their relationship.

## Transfer Students

Students may apply for advanced standing on the basis of studies completed at another college of art, university or community college. The standing (level of admission) of transfer students is determined by the admission interview faculty on the basis of the admission criteria. The College does not award advanced standing solely on the basis of previously earned credits but uses the portfolio to document the level of the applicant's achievement.

A minimum of one and one-half years of study at the College is required for graduation; therefore transfer applicants are not considered for fourth year admission.

## Portfolio

Because admission to the College is competitive, applicants should prepare their portfolios carefully. The portfolio is the focal point of the admission interview and must demonstrate the nature, scope and depth of the applicant's work. The portfolio should demonstrate visual awareness, creativity and technical skill. Applicants are advised to include recent work and pieces related to their projected studies at the College.

Typically the portfolio consists of fifteen to twenty examples of original work and may include photographs, slides, notebooks, work in progress, documentation of conceptual or performance pieces, film or video. Film projectors, video equipment, and other technical equipment is available during the interview schedule.

Applicants from outside British Columbia must have their portfolio arrive by the application deadline. Applicants from within British Columbia are requested not to mail their portfolios to the College but to bring them to the interview.

## Interview

Each applicant, except for those individuals applying from outside British Columbia, must appear for an interview in May with a faculty committee. Interviews are scheduled by appointment for specific days and times. In lieu of attending the interview, applicants from outside the Province may submit two letters of reference and mail their portfolio to the College. Applicants seeking admission at the second, third or graduate year level are interviewed by faculty from the department in which they wish to major.

During the interview the applicant meets with two or more instructors to explore the applicant's interest and evaluate the portfolio. The interviewing faculty study the portfolio to determine the applicant's ability with materials and tools, awareness of visual and aesthetic problems, and understanding of historical and contemporary developments in the visual arts.

Interviewing is a personal encounter for both students and faculty. It is an occasion to discuss the programs and ambiance at the College. During the interview applicants should be prepared to state their purposes in applying and their expectations of the College. The interviews important in providing a basis of understanding and trust for the years of study to follow.

## Admission Announcement

Admission Announcements are mailed shortly after the May Admission Interviews close.

To hold the applicant's place, a non-refundable deposit of \$50.00 is payable according to the schedule included in the offer of admission.

Applicants studying at another school when accepted into the College of Art and Design are required to submit final transcripts and proof of graduation when their term is complete. The offer of admission is subject to the receipt of this transcript and, for graduates of secondary school, proof of graduation.



# Graduate

## Program

Although the College has no formal graduate program leading to the award of an advanced degree or diploma, graduate study allows a very small, select group of highly motivated and creative individuals to undertake advanced work on well-defined projects. Graduate students have the benefit of their position in the College because of their ability and are expected to work at a very high level of creativity setting an example to less experienced students.

Although a studio space is normally available, undergraduates have priority for the use of equipment. Graduate students are scheduled with their instructor for individual tutorials.

## Admission announcement

Admission announcements for graduate applicants are made according to the schedule and procedures for undergraduate applicants.

## Portfolio

A minimum of fifteen to twenty examples of original work should be submitted. The portfolio may include slides, photographs, film, video, and other documentation. Mailed in portfolios from out-of-Province applicants should not exceed 12" x 24"; slides or prints of work are preferred. Applicants are advised to include recent work demonstrating their level of achievement in the areas of projected study.

## Application Schedule 1984-85

### Fall Semester

Application Deadline	April 27
Admission Interviews	May 14-18
Admission Announcements	June 4

### Spring Semester

Application Deadline	November 29
Admission Interviews	December 4-5
Admission Announcements	December 7

## Criteria

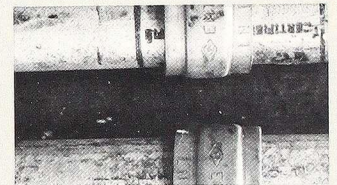
Applicants must have completed a four year degree or diploma program and may apply only to a department in which they were graduated. Clear educational and artistic goals in addition to an exceptional portfolio are required for admission.

Applicants are recommended for graduate study on the basis of available space within the department and upon the recommendation of the instructor supervising the student's project.

## Interview

Each applicant from within British Columbia for graduate study is required to attend an admission interview with the department in which the student wishes to work. The interview affords the candidate an opportunity to appraise opportunities and resources at the College and enables faculty to determine the quality of the applicant's portfolio.

Applicants from British Columbia must have an in person interview; out-of-Province students may apply and submit portfolios by mail.





# Registration Undergraduate and Graduate

## Registration Schedule 1984-85

### Fall Semester

4th Year	9 – 12 Noon	August 29
3rd Year	1 – 3 p.m.	August 29
2nd Year	9 – 12 Noon	August 30
Foundation	1 – 3 p.m.	August 30

### Spring Semester

4th Year	9 – 12 Noon	January 2
3rd Year	1 – 3 p.m.	January 2
2nd Year	9 – 12 Noon	January 3
Foundation	1 – 3 p.m.	January 3
Graduate and part-time undergraduate	10 – 12 Noon	January 4

Tuition fees for 1984–85 are \$660.00 for the year. The Student Society fee is \$18.00 per semester for both full and part-time students.

	Semester	Year
<b>Full-time students</b>		
Graduate and undergraduate	\$348.00	\$696.00
<b>Part-time students</b>		
Graduate and undergraduate		
4 credits	\$123.00	\$246.00
8 credits	228.00	456.00
12 credits	333.00	666.00

## Tuition refunds

When an Official Withdrawal request has been approved by Student Services, refunds are made according to the following schedule:

## Tuition refund schedule 1984/85

Withdrawal Date	Refund %
<b>Fall Semester</b>	
Up to September 28	75%
October 1 and after	No Refund
<b>Spring Semester</b>	
Up to January 25	75%
January 26 and after	No Refund

A refund is made only when an Official Withdrawal form has been received and accepted by Student Services.

## Deferral

Students who have been awarded a Canada Student Loan may defer payment of their fees at Registration only when the Canada Student Loan document has been received by the College Financial Aid Officer before Registration. In all other cases, the student is required to pay the semester's fees at Registration. No deferrals are made at January Registration.

## Selection of courses

New and returning students are mailed a copy of the semester's *Schedule of Courses* in early August which lists courses, days/times, instructors and credits.

Students make a preliminary selection of courses in light of the program established by their department or the Foundation Division. Final selection of courses is made when the student obtains the instructor's approval at Registration. At Registration faculty discuss with and advise students about required and elective courses and departmental credit requirements.

## Independent Studies Courses

Independent Studies courses are individually designed by an Instructor to meet the needs of a single student. These courses treat topics not dealt with by the College's regular curriculum.

Students contract with the instructor to complete a specific project during one semester. Contract forms are available from faculty at Registration.

Please note that Independent Studies (2,3,4) are offered at the discretion of the instructor.

## Registration Procedures

1. Students must register in person. Registration information is distributed in August; each student is randomly assigned a registration number which determines when one chooses courses.
  2. When the student's registration number is called, the Registration Form is received, fees are paid, and faculty initial their courses on the Form. Enrolment in each course and section is contingent upon instructor approval.
  3. Students are not permitted to attend class, use College facilities or obtain their College photo-ID card until tuition and the Student Society Fee have been paid.
  4. Students with second and third year standing are permitted to take one 4 credit course at one year's standing above their current standing each term. Similarly third and fourth year students may enrol in one 4 credit course at a level below their current standing each semester.
  5. A photo-ID card is provided with the student's identification number. This card is used to check out materials from library, tool crib and equipment areas.
- Students are required to obtain proof of membership in the Medical Services Plan of B.C., or in the case of a foreign student, a comparable type of medical coverage.

## Course Numbers

Titles for each course are followed by a number (or numbers) indicating the level students must have attained to enrol in the course. For example: Painting 2 = second year Painting. Graphic Design Workshop 3,4 = third and fourth year course in Graphic Design.



# Academic regulations

## College course system

Courses are scheduled for either one-half semester (7–8 weeks) or for one full semester (14–16 weeks). Each course is scheduled for a specific number of mornings and afternoons of instruction. Many courses offered in the spring semester require the companion course from the fall semester. Prerequisites for entry in spring semester courses are established when the level of experience or technical skill required can only be met by the companion course or its equivalent. Students with questions about beginning a course in the spring semester should make an appointment with the faculty member offering the course to discuss prerequisites and the entry level required.

## Grading System

"Withdrawal" is assigned only by Student Services to those students who have officially withdrawn from the College. Withdrawal from the College appears on the official transcript.

Policy on Incomplete: A grade of Incomplete is a temporary mark. The grade indicates that a student has been actively engaged in the course, and for reasons which the instructor finds satisfactory, has not completed the work required for the course. The mark is assigned only to those students who may reasonably be expected to pass the course when the remaining work is completed. A grade of Incomplete must be satisfactorily finished by the dates in the College Calendar. If the Incomplete is not finished within these dates, an F grade or the back-up grade is entered on the transcript.

Each course is assigned one of the following grades:

Grade	Interpretation	Quality Points
A	Excellent/Outstanding	4
B	Good	3
C	Average	2
D	Minimum Pass	1
F	Fail	0
I	Incomplete	NA

## Off-campus study

Normally students are resident in the College area during their enrolment. Special arrangements must be made with the Dean of Instruction for projects conducted outside the area. Each request requires a letter from the supervising instructor describing the project and stating that the work is equivalent in scope and depth to study at the College campus.

## Attendance

Students are expected to attend all of their classes. Because many qualified applicants to the College are unable to be admitted, a pattern of non-attendance by a student will require withdrawal from the College.

The College expects that a student work an additional 1–2 hours per week for every contact hour in classes. This means that full-time students should prepare for a work week of 40–60 hours related to their studies.

## Credit system

Each course is assigned a number of credits. A semester length course is assigned 4 credits for each 3 hours of weekly instructional contact. The credits for half-semester courses are assigned on a prorated basis. Credits for independent study are established at Registration by the instructor.

An average full-time program of study is 20 credits per semester; Graphic Design requires 24–28 credits per semester. A student may take a minimum of 16 credits or as many as 24 per semester but may not take more than 24. In all cases (except Graphic Design), a student must pass 40 credits each year to ensure that they are eligible to continue their studies at the College or to graduate. Credits may not be banked to apply to a following year.

## Courses and credits required for advancement

### Foundation to second year:

- Survey of Western Art (1)
- 40 credits passed
- Acceptance into a department for second year

### Second to third year:

- Both semesters of Modern Art
- Survey (2) or History of Design (2)
- 80 credits passed (96 in Graphic Design)
- Acceptance into a department for third year

### Third to fourth year:

- 120 credits passed (152 in Graphic Design)
- Acceptance into a department for fourth year

## Leave of absence

A leave of absence for up to two weeks may be arranged with the Director of Student Services for medical or compassionate reasons. Normally requests for compassionate leave must be arranged in advance. Upon return to classes a student on medical leave is required to submit a statement from his or her physician.

Longer term leaves of absence for one or two semesters may be applied for with the Director of Student Services. Faculty approval for these leaves is required and is limited to no more than two semesters.

Leave of absence permits a student to make up course work missed by extending for two months the deadline for finishing a grade of Incomplete or by taking a summer school course approved by the Dean of Instruction.

## Advancement toward Graduation

160 credits are required for graduation; 200 are required for graduation from Graphic Design. Students should make every effort to pass 40 credits each year so that regular progress toward graduation is not delayed. The above credit totals are the normal progression toward graduation.

In any one year a student may fall behind by 8 credits, but these credits must be made up in the following year. If the credits are not made up in the following year, the student is required to withdraw from the College. Credits may not be banked and applied to a future year in which fewer than 40 credits are passed.

At the end of each year, departments review the work completed during the year by their students. This review in addition to the student's grades determines whether the student is permitted to return to the department in the following year. Special interviews are scheduled for Foundation students seeking admission to second year programs.

## Dismissal

A student may be dismissed from the College for cause. The reason for dismissal is presented in a letter from the Director of Student Services.



## Accelerated standing

The College recognizes that a student's achievement may indicate that the standing determined at the admission interview should be revised. With the approval of the Dean of Instruction, current and projected instructors, a student may receive credit for one or two additional semesters. Accelerated Standing is approved only for those students whose grades and portfolio are of the highest quality. Applications for Accelerated Standing are available from Student Services.

## Graduation requirements

- 2.0 Grade Point Average in all courses.
- 2.5 Grade Point Average in Division of major specialization.
- 160 credits (200 in Graphic Design) passed.
- Survey of Western Art (1).
- Modern Art Survey (2) or History of Design (2).
- Eight additional credits in a third or fourth year course in other history or academic courses.
- Completion of at least one and one-half years of study at the College.
- Recommendation of the student's Adjudication Committee.
- Satisfactory participation in the Graduation Show.

Additional courses may be required by each Department. Students are advised to consult with the appropriate Divisional Chairman for details about these requirements and review the models for program majors for each department in this Catalogue.

## Changing courses

A change of course form is required to change course credits, add or drop a course. Each alteration must be approved by the Instructor involved and approved by Student Services.

A course may be added or dropped no later than the dates listed in the College calendar. For courses offered during one half of a semester, a course may be added or dropped only during the first week of classes. Therefore students should be aware that dropping a course will lower their credit total and may delay their advancement from one year to the next, eligibility to re-enrol, or graduation from the College.

## Honours and Merit Awards

Graduation with Honours recognizes the completion of an exceptional body of work which is outstanding in execution and maturity. Graduation with Honours is decided by the student's Adjudication Committee and is represented on the diploma and transcript.

Students graduated with honours are candidates for the Merit Award. This award is made by an external adjudicator and carries with it a prize of \$100.00.

In recent years, approximately one-third of the graduating class received honours and one in ten received the Merit Award. Doris Shadbolt, Toni Onley, Don Dickson and Jurgen Grohne have served as adjudicators for the Merit Award.

## Adjudication Committee

An Adjudication Committee is a three member faculty panel. Each fourth year student's Adjudication Committee examines the student's work to determine that an effective body of work exhibiting competence and maturity has been completed. The Committee meets with the student a minimum of three times during the fourth year of study before deciding on the student's application for graduation. The final meeting of the Adjudication Committee takes place during the Graduation Show in May when the Committee decides on graduation with honours. At the beginning of the fourth year of study, students receive an Application to Graduate. These applications are available from the College Receptionist and contain further details about the Committee and graduation regulations.

## Academic probation

A student is placed on academic probation if:

- Grade Point Average is 1.5 or below for one semester, or
- Grade Point Average is below 2.0 for two consecutive semesters.

When a student is on academic probation, he or she will be required to achieve a cumulative GPA of 2.0 at the end of the following semester. Failure to attain this GPA requires the student to withdraw from the College. After one year a student who has been required to withdraw from the College may petition the Director of Student Services for readmission. The Director reviews requests for readmission.

## Postponement of Graduation

A fourth year student may apply on the Graduation Application to the student's Adjudication Committee and the Dean of Instruction for a one or two semester postponement of graduation. Applications must be received by the Dean and Adjudication Committee by 1 April. Graduation may be postponed for no more than two semesters and is approved only for reasons of extreme hardship such as illness.

By 15 April the Dean and instructor inform the student of their decision from three options:

- The student resubmits work to the Adjudication Committee according to the following year's graduation schedule. Access to the faculty and College facility for the next academic year continue.
- The student resubmits work to the Adjudication Committee according to the following year's graduation schedule. However the student is not permitted access to the facility during the year of postponement but meets a minimum of three times with the Adjudication Committee during the year of postponement.
- The student is denied graduation and not permitted further access to the faculty or facility in the day program.

## Grade Point Average

Grade Point Average is calculated by multiplying credits by quality points, adding these credit points and dividing by the number of credits. An example shows how the GPA is determined for one set of semester courses:

	Grade	Quality Points	x	Credits	=	Credit Points
Course 1	A	4	x	8	=	32
Course 2	C	2	x	4	=	8
Course 3	B	3	x	8	=	24
Totals				20		64

$$\text{Grade Point Average} = \frac{\text{Total Credit Points}}{\text{Total Credits}} \quad \text{or} \quad \frac{64}{20} = 3.20$$



## General Information

### Student Services

Student Services provides resources for the personal growth and academic success of students. Services to the College include admissions, registration, student records, transcripts, financial aid, medical referral, information, career planning and personal counselling.

The Director, Counsellor, Financial Aid Officer, Secretary and Reception Office staff comprise Student Services. Contact these individuals to gather information, clarify procedures and resolve problems. They are available to assist with all matters concerning student life at the College.

### Counselling

Counselling services are available for students and applicants who seek assistance with academic, career and personal issues. Individuals with concerns which prevent them from achieving their full potential or which affect their involvement at the College are encouraged to take advantage of this service. Consultation is confidential and may be informal.

Information and assistance is provided for student life, educational planning, decision making, problem solving, job-hunting, personal stresses and grievance procedures.

You are welcome to schedule appointments by contacting the Counselling office.

### Financial Aid

The College assists students in applying for and acquiring financial aid. The College publishes the *ECCAD Financial Aid Handbook* which lists all College scholarships and many sources of financial aid useful to students studying art and design. Copies are available at the Reception Desk or from the Financial Aid Officer. Detailed information about particular financial aid programs is available from the Financial Aid Officer.

### Student Monitors

Several part-time positions are available for students as tool-room and studio monitors. Because competition for these positions is keen, students can expect that a record of reliability and maturity is essential for appointment. Enquire about these positions with the relevant instructors and studio assistants.

## Foundation and Provincial Scholarships

Each year several dozen students benefit from awards made by the B.C. Cultural Services Branch and the Vancouver Foundation through the Helen Pitt Fund. Information on these and other donors is available in the brochure, *ECCAD Financial Aid Handbook*.

Grade 12 students from British Columbia may be eligible for the British Columbia Grade 12 Scholarship and Awards Program. The Ministry of Education makes these awards to acknowledge excellence in scholastic achievement. Applications for this Scholarship Program may be obtained from secondary school principals.

In addition students graduating from the College are eligible for the Helen Pitt Graduate Exhibition awards. These highly esteemed awards are adjudicated by artists of national standing including Vera Frenkel, Kenneth Lochhead, John McEwen and Patterson Ewing. A group show is held annually during the late spring and provides an opportunity for the public to see the work of the finalists.

### College Scholarships

Several foundations and donors sponsor unrestricted scholarships to students in the visual arts. The College through its Scholarship Committee awards these scholarships to deserving students. See the *ECCAD Financial Aid Handbook* for detailed information.

Scholarships awarded during the 1983-84 year include:

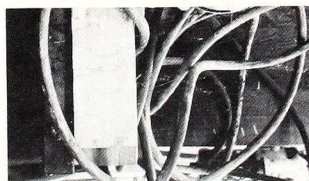
Abraham Beer Memorial Award  
British Columbia Daughter's League:  
Provincial Council  
British Columbia Telephone Company  
Carter-Begg Scholarship Trust  
Charles H. Scott Scholarship Trust  
Duro Test Electric Scholarship  
Eaton Scholarship Award in  
Graphic Design  
E. Boston Burrard Memorial Award  
Elizabeth Rogers Memorial  
Foundation  
Emily Carr College of Art and  
Design Faculty Association  
Friends of Emily Carr College of Art  
and Design  
John Jordan Memorial  
Leon and Thea Koerner Foundation  
Linda Fritzler Memorial  
Lucy Harker Memorial Award  
Marion Langridge Memorial  
Foundation

### Work-Study Program

Sponsored by the Ministry of Education, this program provides supplementary income for students on the British Columbia Student Assistance Plan. Students are selected on the basis of need as determined by the Financial Aid Officer. Applications are available from the Financial Aid Officer and should be completed during the first week of classes each semester.

### Youth Employment Program

Sponsored by the Ministry of Labour this program allows students and faculty to create projects to be accomplished over the summer months. Proposals are solicited during the spring semester; projects selected for funding are announced in April.





## Human Rights Code

The College adheres to the letter and spirit of the Human Rights Code of British Columbia. No student, guest or employee is discriminated against in any College program or policy on the grounds of race, national origin, colour, creed, religious affiliation, age or sex.

## Health Services

The College refers students to medical, dental and health services available in the city. Information about these services may be obtained from the Counsellor.

Information and applications for comprehensive health insurance by private subscription are available in the Reception area.

## Student Records

Application for Admission, Notice of Acceptance, the student's Permanent Record Card, course changes, applications for graduation, grades and transcripts are the responsibility of Student Services. Students may obtain a photocopy of their Permanent Record Card (transcript) during regular office hours.

Student Services is responsible for the completeness and accuracy of these records. Any omissions or errors should be brought to the Director's attention as soon as they are discovered.

Student records are confidential and available only to authorized College personnel. No one else may secure information from these files except with permission of the student.

Official transcripts are issued to official institutions upon written request and are available upon a \$2.00 per copy charge. Student copies of the transcript are available for the student.

## Social Regulations

The College expects the members of its community to conduct themselves with respect for the rights of others. A student may be suspended or dismissed from the College should he or she cause severe or repeated violations of the rights of others.

## Student Society

The ECCAD Student Society ensures that students have a voice in the affairs of the College. The Society initiates activities such as organizing dances, dispensing funds for student shows and organizations, supporting and contributing to College publications. Each student contributes \$36.00 per year to the Society to maintain these activities.

Comprised of all students currently registered in the College, the Society annually elects in September an executive staff of President, Vice-President, Treasurer and Secretary. Student representatives participate on College committees providing student perspective in the decision making process. The executive receive four additional credits each semester for their work.

## Canada Student Loan Program

Financial aid is available to most students at the College through this program. Each Province, except Quebec which maintains its own program, administers the program and sets specific criteria for awards. Awards are usually in the form of a combined loan-grant divided over two semesters. The program is open to Canadian citizens and landed immigrants only.



## College Liability

Acquisition of medical and dental insurance is the responsibility of the individual student. The College carries health and accident insurance, supplemental to the Medical Services Plan of B.C., covering all College activities.

## Library

The library is located on the second floor across from the Graphic Design department. The collection of over 8,000 books stresses the visual arts but other subjects covered include aesthetics to zoology. Books on open shelves circulate for two weeks at a time and can be renewed. Faculty may obtain a borrowers card for use in the U.B.C. libraries. Applications are accepted at the Circulation Counter in the U.B.C. Main Library.

The library holds an impressive collection of exhibition catalogues from galleries around the world. This collection does not circulate but is available for use in the library and for making slides. The majority of the catalogues deal with contemporary artists although some historical figures and schools are included. Enquire about this collection at the Circulation Counter.

We subscribe to some 150 magazines covering the visual arts as well as specialized subjects such as photography, ceramics and video. A general selection of titles includes *Time*, *Life* and *Macleans*. The major visual art magazines are bound each year and we now have accumulations of from five to ten years for many titles. Bound volumes and single issues may be read only in the library. The College Audiovisual library is part of the library system but is separately organized and maintained. Located adjacent to the library, the AV collection includes over 150 slide sets, 150 video tapes, 85 audio tapes, and over 30,000 slides. All periods of the visual arts in all media are included with an emphasis on western contemporary art. Materials may be borrowed for two weeks by both faculty and students.



# Foundation Division

## Instructors

Sam Carter (Divisional Chair)  
Ruth Beer  
Dennis Burton  
Stephen Clark  
Susan Hillman  
Sylvia Scott  
Ian Wallace  
John Wertschek

Additional Faculty from the other four Divisions of the College and part-time visiting artists from a variety of disciplines supplement the regular Foundation faculty.

## Studio Assistant

Dennis Rickett

The Foundation program introduces students to the College's art and design programs. It provides basic information and experience with the materials and concepts of art, design and craft. Theory, history, technique and skills are blended in workshops, seminars and lectures.

Specific exercises and assigned projects stimulate individual and group development. Workshops in art, design and craft encourage interpretation and production.

## Yearly Schedule

The Foundation year has four workshops in the fall semester and four in the spring semester. Art history is offered as a two semester course.

### Fall semester

Colour (1a)  
3-Dimensional Form and Materials (1a)  
Drawing and 2-Dimensional Languages (1b)  
Creative Processes (1b)  
Survey of Western Art and Design (1)

Credits  
4  
4  
4  
4  
4  
20

### Spring semester

Survey of Western Art and Design (1)  
4 Studio courses covering the second year departments

Credits  
4  
16  
20

During the fall and spring semesters, seminars meet weekly to provide information related to the studio courses.

## Weekly Schedule

At fall registration, students select workshops with a variety of instructors. In the Foundation program, students attend classes which meet each day of the week. When choosing a schedule of 8-week workshops, students are required to select workshops scheduled throughout the week. Students are not allowed to register for all their workshops during the beginning of the week or during the end of the week and may attend only one workshop per day.

In addition to the workshops students attend History of Western Art (1) lectures one afternoon each week and Foundation Seminars one morning each week. Students must spend three hours doing assignments, research and preparation in addition to the three hours spent in each formal workshop. Attendance is required for all workshops, lectures and seminars.

## Foundation Seminars

Foundation seminars present individuals and groups of artists, designers and craftspeople who share their professional expertise with first year students. Local, national and international visitors, and Emily Carr College of Art and Design faculty present slides, films, performances and lectures supplementing the four parallel studio courses.

During the first semester visitors and core faculty present slide shows, lectures and events on Colour, Drawing, Three Dimensions and Creative Processes. During the second semester, visitors representing a wide range of professions consider a wide variety of topics associated with the creative arts.

Each Foundation student must attend every Foundation seminar and is graded on notebooks and essays on the materials presented in these seminars. These notebooks and essays are to be completed at the end of each eight week session. More detailed information on grading notebooks and essays is distributed at the first meeting of the Foundation seminar program.

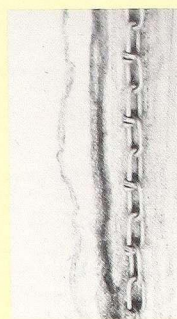
## Colour (1a)

4 credits  
Staff

Colour is approached from several viewpoints. Instructors combine personal expertise with basic exercises and projects stressing colour theory, perception and application.

Workshops may consider the spectrum and light, the colour wheel, the grey scale, optical illusions and colour in relation to physics, psychology, biology, physiology and perception. Individual and cultural attitudes, coding and colour symbolism in relation to mass communication, safety and health are discussed. Techniques for mixing colour and an understanding of tools, pigments, materials and processes used to apply colour give students an opportunity to develop a greater sensitivity to hue, value, tint, shade, brightness, dullness, the primaries, secondary and complementary colours.

Lectures and discussions may consider colour schemes or palettes in relation to past and present artists and designers. By studying several theories of colour developed over the centuries, students recognize the variety of intuitive, cultural and scientific approaches to understanding the meaning, perception and effect of colour on feelings and the senses.





### 3-Dimensional Materials and Form (1a)

4 credits  
Staff

Experimentation and exploration with three-dimensional theories, forms and materials assist students with the development of a basic understanding of art, design and crafts. Language and terms associated with space, mass, plane, surface, scale, transparency and volume are considered along with the analysis of function, meaning, aesthetics and craftsmanship.

Lectures, slide presentations, demonstrations and critiques introduce the student to a variety of research and exercises. Projects may include assemblages, city models, costume, body art, performance, furniture, architecture, industrial art, environmental design and sculpture. Individual and group projects consider the production of functional artifacts and those made for their own sake.

Use of materials, form, patterns, processes and structure leads to studies in material science, history, technology, archaeology, anthropology, sociology, urban planning and industrial manufacturing. Students are encouraged to visit exhibitions of recent sculpture and consider the history of 3-dimensional art and design in relation to present and future.

### Survey of Western Art and Design (1)

4 credits  
Ian Wallace

History of Western Art from prehistoric art to the modern period. The first semester covers Paleolithic, Neolithic and Primitive art; art of ancient near and middle East; formation and dissolution of the classical ideal in Greek and Roman art; the art of the Holy Roman Empire from Byzantine to Gothic.

The second semester covers the Renaissance in Western Europe, Baroque and Rococo style in the Age of Aristocracy. Neoclassicism and Romantic art 1750–1850; the Modern period 1850–1950, and Contemporary art in the Global Village.

This course is comparable to standard survey courses in most post-secondary institutions. Instruction is by lecture and student seminar. Regular slide examinations are given and students are expected to complete a research project or present an oral seminar. Students who have already gained credit for a comparable course may be exempted by the instructor. Students must pass both semesters in order to be eligible for second year studies at the College.

### Drawing and 2-Dimensional Languages (1b)

4 credits  
Staff

The essentials of drawing in its many forms from primitive art to classical Western and Eastern art and design are studied. Systems of projection, perspective, delineating, visualizing and problem-solving are discussed in conjunction with studio activity. Diagrams, maps, grids, symbols, tracing and duplicating are studied to understand the advances in drawing tools, technologies and instruments.

Templates, pens, brush pens, synthetic fibres, felt pens, colour brushes, and other new tools are contrasted with ancient brushes, twigs, and primitive forms of mark-making. Aspects of photography, animation, film, video and computer graphics may be explored. Basic exercises stress line, texture, volume, proportion, perspective, plane, colour, form, space, human anatomy and image reproduction. Studio workshops provide drawing experiences from models, still life, living plants and animals.

Analysis of drawing and design history introduce ideas, media, methods and terms associated with drawing in its broadest sense. Group and individual critiques encourage observation, discussion and experimentation with all forms of 2-dimensional language.

### Creative Processes (1b)

4 credits  
Staff

The nature of creative activities and roles of the creative person in society are the focus of a variety of projects. The processes of making, art, design and craft are analyzed, researched and applied. Exercises and experimentation with a variety of media may be considered as "means to an end and/or end to the means."

Workshops include improvisation, structure, "free form" and chance approaches to problem solving. Group, individual, objective, subjective, religious, national, ethnic and scientific approaches to creativity may be considered. The intentions, goals, meaning and content associated with projects increases awareness of the function of art, design and craft in current, past and future society.

A variety of readings with lectures and visual presentations encourage students to understand and develop personal versatility and confidence in modelling, forming and changing the visual world.

### Second Semester

Students select 4 eight-week workshops from approximately 30 offered by core Foundation faculty and instructors representing the Divisions and Departments of the College. Students select workshops in order to determine a more specific interest and gain an introduction to the various courses offered in the second year at the College. Each Department of the College holds interviews at the end of the spring semester for entrance into the second year, some require portfolio presentations. Students are encouraged to select a wide range of workshops in the second semester for personal development and to provide insight into the second year program.



## Two-Dimensional Division

### Instructors

Bruce Boyd (Divisional Chair)  
 Gary Bowden  
 Ron Eckert  
 Bob Evermon  
 Bill Featherston  
 Don Jarvis  
 David Mayrs  
 Ian McIntosh  
 Robert Michener  
 Rick Williams

### Studio Assistants

Greg Bullen  
 Steven Wong

The Division assists students to grow as artists in 2-Dimensional media. By graduation students are competent practising artists and have the means for sustaining continued development. Students are encouraged to develop a visual language and to demonstrate concepts in a personal and individual way. The studio-tutorial basis of teaching encourages a maximum of self-motivation.

The Division aims to dissolve the separations between painting and the various forms of printmaking by providing exchanges and mixing students and faculty. The degree of specialization is a matter of the student's choice. Provision has been made for graduation in 2-dimensional studies with a joint major in printmaking and painting.

The prerequisite for students applying for any course in the 2-Dimensional Division at the second year level is the Foundation year and an interview with the presentation of a folio or a recommendation from the College Foundation faculty.

## 2-D Studies

Fall Semester	Credits
<b>Second Year</b>	
Printmaking (2)	8
Painting (2)	8
Modern Art Survey (2)	4
Drawing (2,3,4)	<u>0- 4</u>
	20-24

<b>Third Year</b>	
Printmaking (3)	8
Painting (3)	8
History of	
Printmaking (2,3,4)	4
Drawing (2,3,4)	<u>0- 4</u>
	20-24

<b>Fourth Year</b>	
Printmaking (4)	8
Painting (4)	8
Art History (3,4)	4
Drawing (2,3,4)	<u>0- 4</u>
	20-24

<b>Spring Semester</b>	<b>Credits</b>
<b>Second Year</b>	
Printmaking (2)	8
Painting (2)	8
Modern Art Survey (2)	4
Drawing (2,3,4)	<u>0- 4</u>
	20-24

<b>Third Year</b>	
Printmaking (3)	8
Painting (3)	8
Art History (3,4)	4
	<u>20</u>

<b>Fourth Year</b>	
Printmaking (4)	8
Painting (4)	8
Elective	4
	<u>20</u>

Printmaking = any Intaglio, Lithography, Relief Printmaking or Silk-screen course. At Registration, 2-D majors' printmaking courses are assigned by the Printmaking faculty.

## Painting Program

Fall Semester	Credits
<b>Second Year</b>	
Modern Art Survey (2)	4
Painting (2)	8
Elective or Drawing (2,3,4)	<u>8-12</u>
	20-24

<b>Third Year</b>	
Painting (3)	8-20
Art History (3), Drawing (2,3,4) or Elective	<u>4-12</u>
	20-24

<b>Fourth Year</b>	
Painting (4)	12-20
Art History (4), Drawing (2,3,4) or Elective	<u>4- 8</u>
	20-24

<b>Spring Semester</b>	<b>Credits</b>
<b>Second Year</b>	
Modern Art Survey (2)	4
Painting (2)	8
Elective or Drawing (2,3,4)	<u>8-12</u>
	20-24

<b>Third Year</b>	
Painting (3)	8-20
Elective or Drawing (2,3,4)	<u>4-12</u>
	20-24

<b>Fourth Year</b>	
Painting (4)	16-20
Elective or Drawing (2,3,4)	<u>4- 8</u>
	20-24

### Painting (2)

8 credits  
 Staff

Students are introduced to a wide range of painting experiences including technical aspects to develop an understanding of form, colour, and organization. During this period, the student learns to work as a painter and evolves the beginnings of a personal methodology.

A diverse range of projects cover a wide range of figurative and non-figurative aspects. As the year develops, students are expected to become increasingly self-directed in subject style and content. Students work on experimentation, research, drawing and visual studies. The studio activities are supported by information relating to contemporary art. All painting majors are required to take a minimum of 8 credits.

### Painting (3,4)

8 credits  
 Staff

In the third and fourth year study students develop personal ideas. Assignments and projects include painting from still-life, figure, representational and non-representational works. Courses are taught by instructors who reflect a variety of approaches to painting. Students study the problems of imagery, concept and technique, developing and extending their work in order to become self-motivated and independent artists.

Instruction is on an individual basis to meet the needs of each student. Regular critiques are held for individuals and groups.

Students are encouraged to work with two or more instructors. All painting students take a minimum of 8 credits per semester and are encouraged to attend a weekly painting seminar.

### Painting Seminar (2,3,4)

2 credits  
 B. Featherston, R. Michener

Readings, discussions, slides and field trips tailored to meet the interests of students.



## Printmaking

Printmaking at the College offers an extensive program covering all the aspects of Printmaking: Intaglio, Lithography, Relief and Silkscreen. These courses are augmented by the History of Printmaking, experimental courses and conceptual seminars.

Printmaking is integral to historical and contemporary directions in art and offers the student a rich background for research into and contact with those directions. To pursue the graphic image, the student must consider: What is the nature of an art form in historical and contemporary contexts? What are the demands of working in a "process" medium? What is the nature of materials and their relationship to the statement? To develop ideas in terms of the print requires discipline and a serious commitment to both technical issues and concepts.

The essential problem for the student is not what art has been but what their art will be. Artists must be involved in what is and will be relevant to their personal experience. The department meets students' needs with technical resources and advice on personal direction.

The College offers excellent facilities in all areas of Printmaking including an extensive graphics darkroom, individual drawing spaces and storage for advanced students. The Printmaking Department is located in one large integrated space. There is a printmaking seminar room for critiques and History of Printmaking.

## Drawing (2,3,4)

4 credits  
Staff

Drawing is a primary art form which offers a considerable variety of approaches from individual instructors. The basic objectives are to develop empathy toward the environment, self and others; to gain an understanding of materials and tools; to develop an educated eye; to develop new ways of seeing; to see how things are made and how they function; to make visible what was invisible; and to draw from both the inner and outer worlds.

One fundamental purpose in drawing is to find a means to record visual ideas of all kinds through the use of a notebook. Courses include a thorough exploration of line, tone, gesture, and movement in a wide variety of drawing media. The human figure is used extensively with representational and non-representational approaches used.

## Printmaking

### Fall Semester Credits

Second Year	
Printmaking (2)	8
Modern Art Survey (2)	4
History of Printmaking (2,3,4)	4
Elective	4
	<u>20</u>

Third Year	
Printmaking (3)	12
Art History (3,4) or Elective	8
	<u>20</u>

Fourth Year	
Printmaking (4)	12
Art History (3,4) or Elective	8
	<u>20</u>

Spring Semester Credits	
Second Year	
Printmaking (2)	8
Modern Art Survey (2)	4
Elective	8
	<u>20</u>

Third Year	
Printmaking (3)	12
Art History (3,4) or Elective	8
	<u>20</u>

Fourth Year	
Printmaking (4)	12
Art History (3,4) or Elective	8
	<u>20</u>

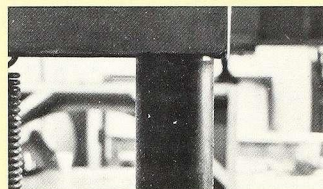
Minimum required credits for major in Printmaking:

3 of the 4 Second year printmaking courses = 48 credits

History of Printmaking (2,3,4) = 4 credits

Advanced printmaking courses in either Intaglio, Lithography, Relief Printmaking or Silkscreen = 24 credits

Major printmaking credit total = 76 credits



## Introduction to Lithography (2,3,4)

8 credits  
Bob Evermon

This workshop concentrates on the craft of stone lithography from simple black and white crayon drawing to multiple colour prints on stone and metal plates. Lectures are on the craft and the craftsman, the craftsman as artist, the history of lithography and the technical history. Technical lectures cover crayon, washes, transfers, acid biting, metal plates, colour, reversals, drawing, processing and printing. Initially critiques concentrate on technique but become more concerned with the student as artist. Printing the stones by hand involves considerable physical exertion.

## Lithography Seminar (3,4)

4 credits  
Bob Evermon

An in-depth examination of the student as artist with regular critiques of student work. Visiting artists and a study of their work. Field trip to local shows and artists' studios.

## Advanced Lithography (3,4)

8-12 credits  
Bob Evermon

This advanced lithography course focuses on the student as artist with less emphasis on the craft. Some advanced technical training is undertaken. Frequent critiques examine the student's development of a personal philosophy as evidenced in the work. Critiques may be one-to-one with the instructor. Students often show their work to the rest of the class. The guest artist program is an important element of the workshop and may be incorporated into the critique program. Prerequisite: Introduction to Lithography (2,3,4).



## Exploratory Imagemaking (3,4)

8 credits  
Bowden/Hillman

A practical and theoretical approach to multi-media, image-making. Emphasis on extending traditional types of 2-dimensional and 3-dimensional images and their formats. Photographic, printing, casting and collage techniques are explored in conjunction with individual and current philosophical/artistic intentions.

The seminar provides an opportunity for group discussion and encouragement of personal discipline and articulation of working concepts. Recent seminars have focused on the roles of lateral thinking, counter-factuality, and play and fantasy in contemporary art.

In the studio students work individually, joining together for technical demonstrations of bookbinding, photo blow-up, paper casting, and a final show of work. We stress the necessity for the connectedness of both thinking and doing.

## History of Printmaking (2,3,4)

4 credits  
Rory Wallace

A survey course covering Japanese and Western prints, photography, the influence of Romanticism and Impressionism, and contemporary printmaking. The work of Holbein, Dürer, Rembrandt, Goya, Balke, Daguerre, Delacroix, Gauguin, Picasso, Johns, and Hockney among others is covered. This course is required for students graduating in printmaking.

## Advanced Silkscreen (3,4)

8–12 credits  
David Mayrs

Students use the experience and technical knowledge of the silkscreen process gained in Introduction to Silkscreen (2,3,4) to develop individual statements. Instruction is on a one-to-one basis. Illustrated lectures, discussions and guest speakers occur but the emphasis is on individual instruction. Prerequisite: Introduction to Silkscreen (2,3,4).

## Book Arts (2,3,4)

4 credits  
Gary Bowden

This course is designed for the mature printmaker who wishes to explore the relationship of the print image to the printed word. Traditional and new approaches to the Book as an Art form are encouraged through letterpress, bookbinding and design. This program is offered on a directed study basis and the student should be prepared to undertake independent research.

## Introduction to Intaglio (2,3,4)

8 credits  
Gary Bowden, Ron Eckert

An introduction to techniques and studio methods provides the student with a fundamental understanding of the nature of the intaglio printmaking medium. Activities include a series of lectures covering all aspects of intaglio, technical and professional attitudes and practices. A portfolio of editioned prints is required to demonstrate the techniques and concepts discussed during the course. Students gain sufficient understanding of the intaglio medium to develop ideas in terms of and within the demands of the medium.

## Advanced Intaglio (3,4)

8–12  
Gary Bowden, Ron Eckert

Intaglio studio course for the advanced printmaker. Professional printmaking studio experience enables students to develop and mature toward personal statement in the medium. The course includes group discussion, critique and instruction on a one-to-one basis. Students develop a significant body of work within the printmaking medium reflecting personal concerns. Intaglio Seminar (3,4) required in conjunction with this course. Prerequisite: Introduction to Intaglio (2,3,4).

## Introduction to Silkscreen (2,3,4)

8 credits  
David Mayrs, Ron Eckert

An introduction to the basic techniques needed to understand and to make screen prints. Techniques learned are tusche and glue, paper stencil, handcut film, photo-stencil and the making of both hand made and photo positives. The course is taught through a combination of class demonstrations and individual studio instruction. The course may be taken for one semester, but it is highly recommended that two semesters be taken to gain adequate experience.

## Relief Printmaking (2,3,4)

8–16 credits  
Ian McIntosh

Techniques for using linoleum wood and colorgraph (built up surfaces) for relief printmaking are studied and extended to the uses of experimental surfaces and processes, multiple block printing, hardwoods, plywoods and to seeing the potential of mechanical cutting and routing equipment. Part of the introductory program includes a study of colour and the potential of relief inks. Students working in this program are expected to commit the equivalent of two or more full days (8 credits) per week to the course. The development of personal ideas and images is required. Contact times and credit commitments should be discussed with the instructor at registration.

## Intaglio Seminar (3,4)

4 credits  
Gary Bowden, Ron Eckert

The seminar focuses on the student's development through critique and group discussion. Guest artists, field trips and topics of special interest. Required for Advanced Intaglio (3,4) students.



# Three-Dimensional Division

## Instructors

Tam Irving (Divisional Chair)  
Michael Banwell  
Ruth Beer  
Gerhard Class  
William Koochin  
Sally Michener  
Rick Ross

## Studio Assistants

Al Benjamin  
Gail Carney  
Ken Oliver  
Richard Robinson

## 3-D Studies

Fall Semester	Credits
<b>Second Year</b>	
Casting, Fabrication or Human Form Workshop (2)	8
Modern Art Survey (2)	4
Electives	8-12
	20-24

<b>Third Year</b>	
Sculpture Studio (2,3,4)	8-16
Sculpture Seminar (2,3,4)	4
Elective or Art History	4-8
	20-24

<b>Fourth Year</b>	
Sculpture Studio (2,3,4)	8-16
Sculpture Seminar (2,3,4)	4
Elective or Art History	4-8
	20-24

Spring Semester	Credits
<b>Second Year</b>	
Sculpture Studio (2,3,4)	8
Sculpture Seminar (2,3,4)	4
Modern Art Survey (2)	4
Electives	4-8
	20-24

<b>Third Year</b>	
Sculpture Studio (2,3,4)	8-16
Sculpture Seminar (2,3,4)	4
Elective or Art History	4-8
	20-24

<b>Fourth Year</b>	
Sculpture Studio (2,3,4)	8-16
Sculpture Seminar (2,3,4)	4
Elective or Art History	4-8
	20-24

## General Aims and Objectives

The Division provides a supportive environment for students to explore, evolve and define individual creative projects in three dimensions.

Progression from year to year is based on a tutorial system. This ensures students build an in-depth body of work, under the direction of a principal instructor, through regular seminars and consistent studio contact.

Second year students take one of the required studio courses in the first semester. The tutorial system provides the major support for development in the second semester. In order to help second year students acquire basic skills and develop individual creative concerns, there are three structured workshops during the fall semester: Fabrication Workshop (2), Casting Workshop (2), and Human Form Workshop (2). These courses are intentionally broad and a good deal of overlap occurs. All workshops cover a wide range of materials and are not limited to any particular one.

Third and fourth year students pursue interests on a more independent basis and increasingly initiate their own ideas and studio projects. Each faculty member holds a weekly seminar which provides time away from studio activities for presentation of resource material, discussions about the concerns of contemporary sculpture, group criticism, research projects and field trips. Intellectual support for third and fourth year students is based on these seminars.

Students should recognize that faculty have widely differing points of view. They are encouraged to choose principal instructors whose concepts and working methods are sympathetic to their needs.

A program of 3-Dimensional special events given by faculty, visiting artists and students themselves is held at regular intervals.

## Facilities

The Division is organized into studio workshops each well equipped to work with a wide variety of materials. Equipment includes:

Clay studio  
Gas fired, electric and raku kilns; wheels, clay mixing equipment, ball mills, jaw crusher, pulverizer and extruder.  
Wood Shop  
Table saws, radial arm saw, band saws, sanders, jointer, planer, shaper, and lathe.

Metal Fabrication Shop  
Arc, tig, and gas welders; break, sheer, roller, lathe and saws.

Stone Area  
Stone saws.

Foundry  
Induction furnace for ferrous and non-ferrous metals.  
Plastics Shop  
Blow and vacuum formers; toxic vapour room for thermoset resins.

These facilities are complemented by a tool crib with an array of power and hand equipment.

Work areas are assigned in consultation with faculty and studio assistants. The size of a student's work area is flexible and is adjusted according to the nature and scale of projects. Students are expected to adhere to safety procedures posted in the workshops and to follow the directions of faculty and studio assistants in the use of equipment.

## Second Year

The prerequisite for any course in the 3-Dimensional Division is completion of the Foundation year (or equivalent) and an interview presenting a folio of recent work which includes examples of 3-Dimensional interests.

Fall semester. Students are required to take one of the three second year workshops for 8 credits scheduled only during this semester. Those wishing to major in the area normally take two of the three workshops for a total of 16 credits.

Spring semester. Students must take a senior seminar for 4 credits and may elect 4-16 credits of sculpture studio.

## Casting Workshop (2)

8 credits  
Staff

A guided tour and accompanying adventures in the transformation of liquids into solids using a variety of casting techniques and materials. Students develop ideas and forms through a number of projects which include body, nature and industrial artifact as source.

## Fabrication Workshop (2)

8 credits  
Staff

Development of ideas and forms by means of constructing, joining, putting together or assembling parts. Some students work in a planned, directed way while others use a more intuitive process. Both approaches are important. The course helps the students explore these approaches, and relate to method in order to achieve practical ends.

## The Human Form in Art (2)

8 credits  
Staff

A workshop dealing with the figure and nature of human beings. Looking inward exploring the human form as a vehicle of self expression. Looking outward exploring human forms in order to express the relationship of the self to the community. Each student is expected to do research, keep notebooks of ideas and drawings, and to complete two 3-D projects.

## Third and Fourth Years

Students must take each semester the senior seminar given by their principal instructor for 4 credits and an additional 4-16 credits of sculpture studio. Independent study for a maximum of 4 credits may be arranged with the consent of the principal instructor. Both third and fourth year students must arrange with three faculty to form a committee to judge the year's work. In the fourth year this committee is the student's Adjudication Committee required for graduation. The student's principal instructor chairs the committee. A second instructor must come from the 3-Dimensional Division and a third from any other area in the College. The committee meets as follows:

– Third year: at least once each semester.  
– Fourth year: at least once in the first semester and twice in the second. The purpose of the committee is to provide guidance, critical support and to assess readiness to progress into the fourth year or to graduate.



## Sculpture Studio (2,3,4)

4–20 credits  
Staff

This 3-D studio course is divided into eleven sections. Multiple sections are offered and the credit range for one to five sections is 4–20 credits.

## Through These Eyes

4–16 credits  
Rick Ross

A studio course in which one to one instructional methods encourage each student with his/her own ideas. As the common language is the works function, types of materials are secondary. Since time at the College is short compared to a lifetime of working, my intention is to help students form a commitment to their art enabling them to work and explore independently.

## Ceramic Technology

4 credits  
Tam Irving

A technical course dealing with the nature of ceramic materials, glaze theory, clay bodies, refractories and kiln design. Practical projects are related to individual needs in the studio.

## Vessels

8 credits  
Tam Irving

An exploration of the expressive possibilities of wheel thrown or hand built vessels. Students study both functional traditions and contemporary interpretations of vessel related forms. The course stresses that making should be in the service of an idea and that the basic material of craftsmanship is oneself. The material simply responds to self awareness. Since perception is also intimately involved in the acquisition of skills, the course includes exercises and projects to promote visual literacy and the "seeing eye".

## Slip Casting

8 credits  
Tam Irving

The development of ideas and forms based on clay slip casting techniques. The course covers basic plaster mold and model making methods. Innovative approaches using modular molds, fibre/slip systems and sand casting methods are also explored.

## Clay, Materials and Space

4–20 credits  
Sally Michener

This course is for students using ceramic materials as major media and includes the possibilities of mixed media and objects is spatial relationships. Students are encouraged to experiment with a wide range of object making from utilitarian pots to sculpture.

## Clay Modelling

4–16 credits  
Bill Koochin

The course is based on the interpretive study of the human figure to develop the figurative form as a vehicle for self-expression. Students are encouraged to explore individual directions in the context of group projects. Students may make use of the facilities in the sculpture workshops to develop a multi-media approach. The design and construction of underlying supports, armatures and the use of mold-making and casting systems provides students with the means of creating individual projects.

## Metal and Stone

4–20 credits  
Gerhard Class

Course objectives are the development of ideas and concepts for sculptural forms and the search for individual expression. Student-instructor contact is on an individual basis.

Group discussions and critiques are held regularly with the presentation of student work. It offers the opportunity to devote enough time to sculptural experiences in order to achieve sufficient in-depth knowledge and the technical competence necessary to work independently.

Studio workshops and seminars address aesthetic, technical and historic aspects of sculpture in carved stone, fabricated metal and cast metal.

## Wood Carving Workshop

8 credits  
Bill Koochin

Emphasis is on tool making in the first part of this workshop. Examination of the use of tools and tool making by indigenous Indian cultures, the design and manufacture of carving tools such as draw knives, adzes, and their proper care and sharpening. Field trips include the study and collection of local carving materials. The course may be used as a basis for the establishment of an independent carver's studio.

## Architecture as Sculpture, Sculpture as Furniture

8 credits  
Mike Banwell

Seminar and studio course focusing on a renewed relationship between three dimensional design and sculpture. Function and decoration as sculptural processes are illustrated and discussed. Methods and materials are demonstrated and one of a kind prototype projects are encouraged.

## Multi-Media, Multi-Disciplinary Studio

8 credits  
Ruth Beer

This course develops the student's self-expression by the use of media or creative approaches which best express his/her ideas and concepts. The course reflects the recent issues and concerns of contemporary sculpture and its multi-media and multi-disciplinary directions. A student wishing to use conventional sculpture materials, bronze, clay and wood, may also take this course. Group and individual critiques are integral.

## Methods, Materials and Their Meaning

4–12 credits  
Mike Banwell

This seminar and studio course addresses how form and materials can best manifest imagination — making models of your notions. Demonstrations, work methods and illustrated discussions augment individual problem solving and critiques. Experimentation is encouraged.

## Sculpture Seminar (2,3,4)

4 credits  
Staff

Taken in conjunction with sculpture studio courses. Required each semester except first semester of the second year.

## Experimental Drawing (2,3,4)

4 credits  
Ruth Beer

Drawing as a means of researching new directions and ideas and a way of enhancing and broadening the student's base of reference. Unconventional approaches to drawing are encouraged. Students become more aware of the interface between 2-Dimensional and 3-Dimensional concerns by using elements of each. Open projects are assigned and discussions, presentations and regular group/individual critiques are held.

## Drawing for Ideas (2,3,4)

4 credits  
Rick Ross

This course encourages and promotes drawing as a medium and a method for thinking out loud. Particular attention is focused on individual interpretations of the medium.



## Design/Media Division

### Instructors

Ted Baker (Divisional Chair)  
Marian Penner Bancroft  
Randy Bradley  
Jim Breukelman  
Hugh Foulds  
Kenneth Hughes  
Larry Kristmanson  
Jan-Marie Martell  
Friedrich Peter

### Studio Assistants

Richard Bidwell  
William Cupit

The Design/Media Division has three departments: Graphic Design, Photography and Media Communications. Media Communications consists of Animation, Film and Video.

### Graphic Design Program

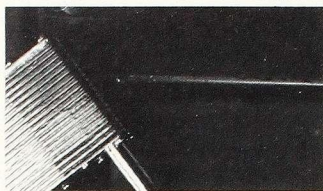
Graphic Design education at the College is characterized by flexibility and scope rather than by a philosophical or stylistic orientation. Graphic Design develops in proximity to a variety of visual arts disciplines committed to rigorous intellectual study and complex technologies. As a three year advanced program it allows the student to mature in preparation for professional responsibilities beyond immediate vocational goals and task training.

The specific educational aims of the department are: Compatibility with international standards. Adaptability to local requirements for both specific expertise and professional diversity.

Demands on the diversity of skills of a graphic designer increase with the complexity of communication, dissemination of information, and the distributions of goods and services. The graphic design curriculum prepares students for professional service and innovation by providing a broad range of courses.

### General Information

Entrance into the program requires that prospective students in Graphic Design present themselves for a portfolio interview with Department faculty at the end of the spring semester or during August interviews.



### Required and Elective Courses

The Graphic Design Department offers courses for required study by full-time students. In addition, students enroll in elective courses up to the total of required credits per semester. Elective courses may be selected from the total curriculum of the College or that of the Graphic Design Department. Credit requirements in the Graphic Design Department differ from those in the rest of the College.

### Advancement

Grade point average is only one criterion for advancement from one year to the next. Evaluation of the student's standing is determined at the end of each term by Department faculty on portfolio-performance, attitude and attendance.

### Work Load

The work load in the Department is very heavy. Each student is expected to match each instructor/student contact hour by at least an equal amount of study time.

### Typography (2)

4 credits  
Ken Hughes

An introduction to typography and its use as a means of graphic communication. Through a series of varied studio assignments the student gains an understanding and sensitivity to the design and expressive characteristics of letterforms, words and text. Particular emphasis is placed on form/content relationships, typeface identification, type measurements, selection, copyfitting and rendering. Students must adhere to deadlines and other specified parameters. Classes are conducted under typical studio conditions with individual instruction, discussions, critiques and regular evaluation. Students are required to purchase at a modest cost some equipment and materials specific to typography.

### Drawing for Graphic Design (2)

4 credits  
F. Peter

The course follows two main directions of study:

1. Structured/conventionalized notation to define form.
2. Development of personal draughtsmanship to serve graphic design concepts.

Perspective study of the principles of linear perspective (parallel, angular and oblique) to develop skills for visualizing and representing space and manipulating imaginary form. Reflections, circle in perspective, shadows, inclined planes as projected from plan and elevation. Historic references illustrate the development of Renaissance perspective and its relationship to pictorial space. Assignments require home work, graphically explicit reference drawings illustrating methods of perspective projections.

### Introductory 3-D Design (2)

4 credits each semester  
Ted Baker/TBA

#### Fall semester:

An introduction to the design of man-made objects and environments. Students explore the synthesis of three dimensional form through simple projects that entail the building of models and prototypes. Lectures introduce model-making, ergonomics, the social impact of mass-marketed consumer durables, and the role of the designer in transforming technical innovation into products of economic value.

#### Spring semester:

Three-dimensional Graphic Design. Simple communications projects involving briefing research, rough and comprehensive layouts and models, and an introduction to working drawings for three dimensional design. Students must be prepared to present, discuss and defend their design solutions and have some understanding of the technical problems of their production and installation.

### Graphic Communications (2)

4 credits  
Staff

A course about fundamentals of graphic elements and their interaction serving image, function and message. Workshop projects and home assignments focus on the expressive communicative and structuring potential of form. Analysis and intuition are stressed as complementary modes of investigation. Illustrated presentations introduce areas of study followed by workshop sessions and group critiques.

### Design Concepts (2)

4 credits  
Staff

A course about idea generation, concept development and graphic visualization. Workshop sessions explore individual and group creativity in the service of communication and design. Processes and strategies of learned creativity (syntetics), visual thinking and problem solving are introduced. Project ideas are shared graphically and tested in individual dialogue and group critique sessions.

Emphasis is placed on the student's development of trust in the capacity for intuitive decision making, analysis, mental picturing, and metaphorical thinking. Illustrated presentations, workshop projects, home assignments and group discussions focus on specific areas of study for each session.

### Design Process (2)

4 credits  
Ken Hughes

An introduction to the methods and strategies used by the graphic designer to solve visual communications problems. Through a series of inter-related practical projects, lectures and discussions, students learn about briefing procedures, problem definition, research, organization, design methods, information theory, behavioural characteristics, media effectiveness, design evaluation, production budgets and deadlines. Since the course emphasizes the design process rather than the end product writing, reading, visual documentation and analysis are required.



## Graphic Design Photography (2)

4 credits  
J. Breukelman, Staff

An introductory course for Graphic Design majors. Designed to stimulate ideas and imagination using the photographic medium for both personal expression and applied communications problem solving.

Demonstrations, lectures and discussions cover the character of the medium and its technical bases. Camera operation, exposure, film and paper characteristics, darkroom techniques and studio lighting are covered in conjunction with discussions and critiques of aesthetic issues related to student work.

## 3-D Applications (3)

4 credits  
Staff

Practical three-dimensional aspects of graphic design; three-dimensional illustration, packaging, point-of-sale display, exhibition and display design. Procedures involved with special problems. The relationships between the graphic designer and other design disciplines. Fundamental aspects which permit the student to treat or render 3-dimensions. Concepts of structure, space, construction and material are covered. Student projects involve research, design, rendering, model building and working drawings. Prerequisite: Introductory 3-D Design (2).

## Business Basics (3)

4 credits  
Ted Baker

Prerequisite: 3rd year standing in Graphic Design.

An introduction to the world of professional practice, the administration of a small business, business communications, contact reports, letters, invoices, purchase orders, estimates, taxes, commissions and accounting procedures. Design projects are assigned.

## Design Workshop (4)

4 credits  
Ken Hughes

Further advanced applied and experimental projects in graphic design. With a major studio assignment, usually for a community group, students complete design work for publications and publicity with a stress on experimentation and keeping to budget restrictions. Briefing, problem analysis, research, design and layout, and production are key components. Each class is conducted in the studio or seminar room with individual instruction, group discussions, critiques and tutorials. Projects may involve some time off-campus. Prerequisite: Fourth year standing in Graphic Design.

## Graphic Design Workshops (3,4)

4-16 credits  
Staff

These studio workshops receive their direction from specific course contents defined by the faculty. Generally, they are sessions where conceptual, perceptual and manual skills developed in preceding years find coordinated application. Students are expected to work with a high degree of self-motivation to solve design problems of increasing complexity. Strategic considerations of research, methodology, problem solving modes, constraints of time, economy, technologies and client-designer-user relations are stressed.

## Drawing (3)

4 credits  
Fred Peter

This course stresses the importance of drawing as a means of acquiring visual literacy necessary to the functioning of the graphic designer. Studies range from representation of 3-dimensional form to media explorations, observational and drawing skills, and the development of appropriate means of visualization and notations for a variety of graphic design problems.

## Typography (3)

4 credits  
Ken Hughes

Further study in the understanding and use of typography as a major component in graphic design. Through a series of practical studio assignments students learn to communicate specific information using only, or mainly, type. Particular emphasis is placed on developing logical and practical strategies for solving complex typographical problems: analysis, research, visualization and presentation. Specific concepts include the relationship of content to form and organizational structures to solve intricate layout problems as they relate to publication, publicity and information design. Where possible projects involve typesetting and paste-up. Comprehensive renderings of type presentation and adherence to deadlines is essential. Classes are conducted under typical studio conditions with individual instruction, group discussions, critiques and regular evaluation. Material costs in the course are nominal. Prerequisite: Typography (2).

## Design Workshop (3)

4 credits  
Ken Hughes

Advanced applied and experimental projects in graphic design. In this course students complete a small number of assignments designing publications and publicity intended for groups who have limited production budgets. The objective is to demonstrate that successful visual communication need not depend on unlimited financial resources or corporate clients. The course deals with briefing, research, design and layout and where necessary art production. Each class is conducted under typical studio conditions with individual instruction, group discussions, critiques and tutorials. Projects may involve some time off-campus. Prerequisite: Third year standing in Graphic Design.

## Typography (4)

4 credits  
Ken Hughes

Advanced study of typography and the solving of complex, interrelated graphic design problems involving letterforms as the primary visual element. Students complete a series of major studio assignments such as visual identity publicity, publication and information schemes. Students are encouraged to develop personal directions in their work and produce material of a calibre suitable for their graduation portfolios. All projects involve problem-solving, visualizing, rendering, presentation, and include typesetting and paste-up. Where possible problems are for actual community groups. Adherence to time limits, technical parameters and cost factors is essential. Each class is conducted under typical studio conditions with individual instruction, group discussions critiques and regular evaluation. Material costs are normally higher than in previous levels of typography. Prerequisite: Typography (3).

## Marketing and Advertising (2,3,4)

4 credits  
Ted Baker

Marketing and advertising: the relationships between designers, other advertising functions and practitioners. An overview of the total marketing function: product, price, distribution and promotion. Development of an advertising program. The elements in an advertising plan, market research, consumer behaviour research and media selection. Prerequisite: 2nd year standing in Graphic Design.



## Lettering (2,3,4)

4 credits  
Fred Peter

A workshop about lettering (as distinct from Typography) as a means of communication and flexible graphic expression. It develops basic handlettering skills as well as appreciation of functional, aesthetic and historic aspects of letter forms. The beginning student trains from sense and pen skills on classical models as prime sources for capital and mini-scale letter developments. Inventive lettering studies encourage exploration of the high flexibility of handlettering in which message function, personal expression and media determine form.

Slide presentations illustrate the evolution of the western alphabet, historic stylistic changes and contemporary practice of lettering and calligraphy. Senior students with previous experience in hand lettering work according to their interests. Prerequisites determined in consultation with the instructor. This is a workshop course of intensive practice sessions and home study requirements.

## Directed Studies in Design (2,3,4)

4 credits  
Staff

A course that focuses on various means of composing the objects and contexts of everyday life. Projects may include the design of equipment, clothing, contraptions, furniture and architecture. Assignments are based on a given brief and a program of requirements; students may pursue projects of their own for a portion of the term with the instructor's approval. Class includes group discussion, project development, and lectures on contemporary design methods. Spring semester only.

## Cartooning (2,3,4)

4 credits  
Ted Baker

Cartoon, caricature and light illustration as a means of communication. Lectures and slide show cover the history of the cartoon. Topics include political and social commentary; the cartoon as entertainment; the comic strip; the gag cartoon; advertising and editorial use; corporate identity figures; and materials of the illustrator.

## Media Program

The media program consists of Animation, Film and Video and develops creative professionals in these disciplines. The goal of the program is the creative development of the individual, using a variety of tools and methods, in order to make a personal statement on film or videotape.

The course is expensive and demanding in both time and energy. An ability to work in group situations (as well as individually) with a strong organizational sense is essential. Meeting deadlines and satisfying commitments to your own and other projects is required. A kit of materials is sold to the students at the beginning of the academic year.

Acceptance to the third level is conditional upon completion of the second year prerequisites. All third and fourth year students must submit a project outline and synopsis of projects in the first week of classes in order to continue in the program.

### Film/Video

Fall Semester	Credits
<b>Second Year</b>	
Media Drawing (2,3,4)	4
Film Principles (2)	4
Image and Concept (2)	8
Design History	4
	20
<b>Third Year</b>	
Film Principles (3)	4
Video Production (3,4)	8
History of Media (3,4)	4
	20
<b>Fourth Year</b>	
Film Principles (4)	4
Video Production (3,4)	8
Sound Workshop (3,4)	4
Elective or History	4
	20

Spring Semester	Credits
<b>Second Year</b>	
Media Drawing (2,3,4)	4
Film Principles (2)	4
Image and Concept (2)	8
Design History	4
	20
<b>Third Year</b>	
Film Principles (3)	4
Video Production (3,4)	8
History of Media (3,4)	4
	20
<b>Fourth Year</b>	
Film Principles (4)	4
Video Production (3,4)	8
Sound Workshop (3,4)	4
Elective or History	4
	20

## Image and Concept (2)

8 credits  
Larry Kristmanson

This course, Film Principles (2) and Media Drawing (2) are the required courses for second year media. Image and Concept (2) and Film Principles (2) are given jointly reflecting the merging of film and video. A series of projects in single and multimedia use, using stills, slides, film and videotape plus sound forms the basis of the course. The second semester concentrates on the use of a multi-camera studio through a series of projects and guest lecturers from the CBC production and design departments. Field trips to studios, guest lecturers, viewing and discussion of tape and film are also used. An overview of the history of communications media is also given. Projects are assigned on a group and individual basis.

### Film Principles (2)

4 credits  
Jan-Marie Martell

Basics of film production in super 8 and 16 mm film as a communicative art form from conception of idea to completion. Learning to see light, frame shots and create sequences. Camera, lenses, lighting, sound and editing. Individual exercises combine with longer group projects. Film screenings, guest lecturers and field trips. Evaluation based on attendance, participating in projects and quality of finished work. Many outside hours of work required. Taken in conjunction with Image and Concept (2). Prerequisite: Instructor's approval.

### Film Principles (3)

4 credits  
Jan-Marie Martell

Intermediate film production. Continued work in 16 mm developing concepts, scripts, shooting, sound, lighting and editing. Short group exercises in the first term, and longer group projects in second term. Emphasis on pre-production planning, the "shoot," completion and group process. Practical demonstrations, field trips, guest lecturers and film screenings. Course requires commitment of many hours outside class time. Prerequisite: Film Principles (2).

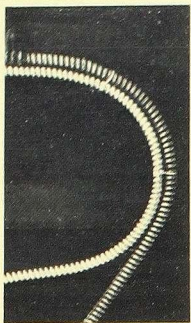


pull out poster

**CALENDAR 1984-85**

remove from center staples





## SPRING 1984

### JANUARY

New Year's: College closed  
Registration: 3rd, 4th years  
Registration: 2nd year  
Registration: Foundation  
Registration all graduate and  
part-time undergraduate students  
Spring semester classes begin  
Last day to add/drop  
Foundation "a" course

1/2  
(am) 5  
(pm) 5  
(am) 6  
  
(pm) 6  
9  
13

### FEBRUARY

Last day to form Adjudication  
Committee for December 1984 graduation  
Last day to add/drop advanced courses

1  
1

### MARCH

Foundation "b" courses begin  
Last day to add/drop  
Foundation "b" course

5  
  
9

### APRIL

Easter: College closed  
Spring semester classes end  
Admission application deadline  
fall semester 1984/85  
Last day grade change for  
fall semester 1983/84

20/23  
27  
  
27  
27

### MAY

Foundation Show opens  
Faculty grading meeting  
Foundation Show closes  
Graduation Announcements  
Graduation Show opens  
Graduation with Honours announced  
Admission interviews  
for fall semester 1984/85  
Last duty day for faculty  
Victoria Day: College closed

2  
4  
6  
9  
12  
14  
  
14/18  
18  
21

### JUNE

Graduation Show closes  
Admission announcements mailed  
Admission deposit due

1  
4  
22

## SUMMER 1984

### JULY

Canada Day: College closed

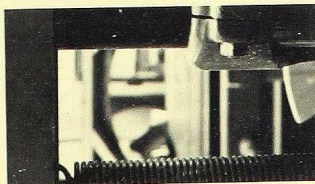
2

### AUGUST

Application deadline, late admission  
interviews, fall semester 1984/85  
British Columbia Day: College closed  
Faculty return  
Last day grade change for  
spring semester 1983/84  
Late admission interviews  
Late admission announcements mailed

1  
6  
20  
20  
21/22  
24





## SPRING 1985

### JANUARY

New Year's: College closed	1
Registration: 3rd, 4th years	(am) 3
Registration: 2nd year	(pm) 3
Registration: Foundation	(am) 4
Registration all graduate and part-time undergraduate students	(pm) 4
Spring semester classes begin	7
Last day to add/drop	
Foundation "a" course	11
Last day to add/drop advanced courses	31

### FEBRUARY

Last day to form Adjudication Committee for December 1985 graduation	1
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### MARCH

Foundation "b" courses begin	4
Last day to add/drop	
Foundation "b" course	8

### APRIL

Easter: College closed	5/8
Spring semester classes end	26
Last day grade change for fall semester 1984/85	26
Admission application deadline fall semester 1985/86	26

### MAY

Foundation Show opens	1
Faculty grading meeting	3
Foundation Show closes	5
Graduation Announcements	8
Graduation Show opens	11
Graduation with Honours announced	15
Admission interviews for fall semester 1985/86	13/17
Last duty day for faculty	17
Victoria Day: College closed	20
Graduation Show closes	26

### JUNE

Admission announcements mailed	3
Admission deposit due	21

## FALL 1984

### AUGUST

Registration: 4th year	(am) 29
Registration: 3rd year	(pm) 29
Registration: 2nd year	(am) 30
Registration: Foundation	(pm) 30
Registration all graduate and part-time undergraduate students	(am) 31
Orientation for new students	(2 pm) 31

### SEPTEMBER

Labour Day: College closed	3
Fall semester classes begin	4
Last day to add/drop	
Foundation "a" course	7
Last day to add/drop advanced courses	28

### OCTOBER

Last day to form Adjudication Committee for May graduation	1
Admission Applications accepted to 30 November for spring semester	1
Thanksgiving: College closed	8
Foundation "b" courses begin	29

### NOVEMBER

Last day to add/drop	
Foundation "b" courses	2
Remembrance Day: College closed	11/12
Admission application deadline spring semester	30

### DECEMBER

Admission interviews for spring semester	4/5
Admission announcements for spring semester	7
Fall semester classes end	14
Faculty grading meeting	17
Christmas: College closed	24/25/26







## Advanced Film Study (4)

4 credits  
Jan-Marie Martell

A course of study for advanced and exceptional students who have proven ability to work with a minimal amount of supervision from instructor. Students design and complete a course of work and study centered on a specific film production and complete a film project for graduation. The project may be in liaison with several faculty members. Project treatment, script, storyboard, production requirements, schedule and budget must receive approval prior to registration. Regular meetings with supervising instructor required.

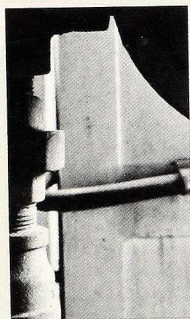
## Video Production (3,4)

8 credits  
Larry Kristmanson

This senior production course is based on concept presentations by the student. The projects are assigned crews, taken through preproduction, production and post production steps to a finished product. The end result in the fourth year is a final tape, a sample reel of the student's work.

Students produce, from personal and previously produced material, a 30 minute television tape for broadcast on cable television as well as a production for graduation. Crews are formed by the students in production conferences with all deadlines and meetings defined by the instructors and program assistants. Guest lecturers are used in relation to direct problems with specific productions and field trips.

Membership in Pacific Cinematheque is encouraged.



## Media Drawing (2,3,4)

4 credits  
Larry Kristmanson

A practical course in preparing story-boards for film, video, and animation to clarify ideas for personal use and presentation to clients and crew. Through models and field trips the student arrives at a style of presentation.

## Sound Workshop (3,4)

4 credits  
Staff

Advanced problems in sound recording in studio and location situations. Lectures and demonstrations with equipment. Specific problems in relation to student projects.

## Basic Animation (2)

8 credits  
Hugh Foulds

A comprehensive range of animation techniques with related exercises and assignments. A soundtrack workshop and screening of major works in the historical development of animated film. Guest artist lectures include the critical analysis of student work. The last part of the course involves a variety of animation exercises designed to increase speed and precision in drawing for animation. During this final phase, students work on projects of their own design involving animation, music, dialogue and sound effects. Field trips, studio visits, demonstrations and screenings. Drawing classes are taken to complement animation.

## Advanced Animation (3,4)

8 credits  
Hugh Foulds

Advanced studio techniques. Students produce one film complete with soundtrack and one 30 second public service commercial. Emphasis on the continuing development of animation skills. Students should enroll in drawing classes as a complement to animation. Sound Workshop (3,4) is also recommended. Prerequisite: Basic Animation (2).

### Animation

Fall Semester	Credits
Second Year	
Basic Animation (2)	8
Media Drawing (2,3,4)	4
Design History (2)	4
Elective	4
	<u>20</u>

Third Year	
Advanced Animation (3,4)	8
Media History (2,3,4)	4
Elective	8
	<u>20</u>

Fourth Year	
Advanced Animation (3,4)	8
Media History (2,3,4)	4
Elective	8
	<u>20</u>

Spring Semester	Credits
Second Year	
Basic Animation (2)	8
Media Drawing	4
Design History (2)	4
Elective	4
	<u>20</u>

Third Year	
Advanced Animation (3,4)	8
Media History (2,3,4)	4
Elective	8
	<u>20</u>

Fourth Year	
Advanced Animation (3,4)	8
Media History (2,3,4)	4
Elective	8
	<u>20</u>



## Photography Program

The Photographic Department addresses the problem of understanding and using the still photograph. We interpret the photographic image as a diverse and complex form of personal expression and therefore offer a wide variety of methods of approach to the medium. Our primary concern remains the pursuit of artistic expression in courses directed both toward the applied aspects of the medium and those related to avenues of personal expression.

Dual streaming of our courses allows students the option of acquiring experience and expertise in applied photography and/or photography as a fine art. The Photography Department also offers courses specifically for students in graphic design and Crossover Photography (2) for those students in other areas wishing to acquire some knowledge of the photographic image and its production.

Photography is an expensive program and although the College provides some chemistry required for darkroom work, students should be prepared to buy a great deal of supplies including paper, film, mounting materials, additional chemicals, and processing equipment. Students should have a 35 mm single lens reflex camera.

## Photography Major Program

Fall Semester	Credits
<b>Second Year</b>	
Introduction to Photography (2)	8
Modern Art Survey (2)	4
Photography: History and Aesthetics (2,3,4)	4
Elective	4
	20

<b>Third Year</b>	
Photofabrication (3)	8
Dialogues with Photography (3,4)	8
Other Photo Course or Elective*	4
	20

### \*Choices in Photography:

Dialogues with Photography (3,4)	8
Applied Photography (3)	4
Directed Studies (3,4)	4
Engineered for the Camera (3,4)	8
Installations & Environments (3,4)	4

### Fourth Year

Dialogues with Photography (3,4)	8-20
Other Photo Course or Courses**	4-12
	20

### \*\*Choices in Photography:

Engineered for the Camera (3,4)	8
Installations & Environments (3,4)	4
Applied Photography (3,4)	4
Dialogues with Photography (3,4)	8-12
Directed Studies (3,4)	8-12

### Spring Semester

Second Year	Credits
Evidence (2)	8
Modern Art Survey (2)	4
Photography: History and Aesthetics (2,3,4)	4
Elective	4
	20

### Third Year

Further Explorations (3)	8
Elective	4
Other Photo Course or Courses*	8
	20

### Fourth Year

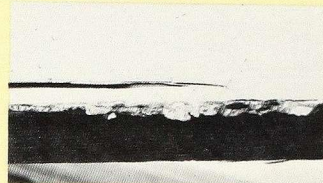
Directed Studies (3,4) (Required for one semester)	8-20
Other Photo Course or Courses	4-12
	20

## Introduction to Photography (2)

8 credits

Jim Breukelman

Each person entering this course has qualities which are unique: awareness, understanding of the world, and points of view which are as varied as life itself. This course heightens the student's sensitivity to these qualities and provides the basic photographic skills necessary for freedom of expression. The course consists of technical lectures and demonstrations, darkroom work, history lectures, informal discussions, field trips, assignments (both practical work and reading), critiques and guest lectures. Attendance is required and students prepare a folio for presentation at the end of the course.



## Photography: History and Aesthetics (2)

4 credits

Chris Czartoryski

This course examines the relationships between general theories and history of art and their application to the medium of photography. Lectures and discussions are combined with assigned readings, verbal assignments and a major visual/written assignment in each semester. Individual tutorials with students play an important part in relating theory to ongoing work.

The fall semester deals with historical developments in photography in light of art history in general with special emphasis upon their relevance to contemporary approaches. The spring semester examines problems related to critical and aesthetic approaches. Relevance to the contemporary situation are again the focal point. This is a required course for photography majors.

## Crossover Photography (2)

4 credits

Randy Bradley

Introductory course designed to stimulate ideas and imagination using the photographic medium for students not majoring in photography. Demonstrations, lectures and discussions cover the character of the medium, history, basic camera operation and exposure, building a visual vocabulary, film characteristics, darkroom techniques, lighting, spotting, toning, dry mounting, hand colouring and the photo-essay. Projects relevant to the student's major area of study are assigned. Weekly discussion and critique of ongoing work. During the final class, each student exhibits a folio of finished work.



## Applied Photography (3)

4 credits  
Jim Breukelman

The techniques, equipment and aesthetics of applied photography are similar to those used in photography as an art form. The main difference lies in the approach and the motives for producing work. The aim of this workshop is to give students an understanding of these differences through practical work in problem solving as it relates to commercial work. This course consists of technical lectures and demonstrations, field trips, assignments with very specific demands and deadlines, critiques and guest lecturers. Students develop a thorough understanding of studio lighting, on location photography using both natural and artificial light, roll film camera and large format camera operation. Assignments involve work in such areas as architectural, industrial, product, and fashion photography as well as portraiture and photojournalism. Prerequisite: 3rd year standing in Photography or Graphic Design students with equivalent experience with photography.

## Photographic Installations and Environments (3)

4 credits  
Randy Bradley

The major objective of this course is to promote the research, examination and implementation of a variety of alternate approaches to the structure and presentation of ideas expressed with the photograph outside of its traditional 2-dimensional domain.

Students explore the possibilities of utilizing the still photographic image with other media forms. Film, video, audio, live action, pure illumination and site design may be considered and incorporated into the program. Prerequisite: Photofabrication (3).

Initially students may expect to work from specific projects on an individual basis. They are also expected to collaborate on a final class piece at the end of the term. The major photographic image support material is the black/white and colour transparency.

## Photofabrication Workshop (3)

8 credits  
Randy Bradley

The Photofabrication class is concerned with the use of photographic medium in a mode of fictional assemblage rather than maintaining an attitude of traditional documentary recording. The photographer is more likely to act as an inventor/director, staging ideas and events from ones imagination and often deviating from pure photographic rendering.

The specific content of the course varies from year to year dependent upon specific interests, availability of materials and budget conditions.

Some of the specific technical workshops that may be included are as follows: Cyanotype workshop, diazo printing, gum print and/or quickprint, oil tinting and print colouring methods, air brush colouring, mural and large print techniques, production of enlarged negatives, lith film materials, large format cameras 8 x 10, cibachrome process, in camera and from transparency, photographic assemblage and montage techniques, printing-out and Azo papers, reduction and bleaching techniques, pin hole camera techniques and dye transfer printing.

Clearly this is a high demand course. Students must solve specific problems posed by the instructor during the semester. Every effort is made by the photographic department to supply the necessary chemicals however materials beyond those allotted for demonstration will have to be purchased by the students. A complete breakdown of supplies and materials is discussed on the first day of classes including ways of cost sharing and methods of scrounging.

## Further Explorations (3)

8 credits  
Jim Breukelman

The course deals with colour, advanced black and white work and mixed media. Students learn colour theory and the expressive possibilities of colour photography. Advanced black and white projects are interspersed with colour work. Exploration of the combination of photography with other media is encouraged. The course consists of technical lectures, assignments and demonstrations; darkroom work, history lectures, student lectures, informal discussions, field trips and critiques. Prerequisite: 3rd year standing in Photography.

## Directed Studies (4)

4-16  
Jim Breukelman, Randy Bradley

The main objective of the course is the discovery of personal implications of the information and experience to which students have been exposed in the Department. Students select what is relevant to them as a point of departure and develop a body of work which reflects their unique concerns as artists. At the beginning of the year, students formulate a program of work in consultation with the instructors to establish aims and expectations of both student and faculty. This agreement constitutes an evaluation criterion for graduation. Instruction provides guidance and support for students at this important stage in their development. Regular seminars with at least one group seminar/critique per month and individual tutorials. Prerequisite: 4th year standing in Photography.

## Dialogues with Photography (3,4)

8-20 credits  
Marian Penner Bancroft

A seminar in which photography students have the opportunity to develop a critical awareness of and response to their own photographic art and that of others. There are weekly critiques of each individual's work interconnected with discussion and exploration of contemporary and historical issues looking toward an expansion of the photographic vocabulary.

Students are provided with current writings and a suggested reading list. One presentation of a research project outside their own photographs is required supplemented by slides and a written bibliography. Grades are based on the quality of the student's photographic work, participation in discussion and research presentation. This course is required for third and fourth year photography students.



## Interdisciplinary Division

### Instructors

Ian Wallace (Divisional Chair)  
Tom Becher  
Stephen Clark  
Barbara DeMott  
Susan Hillman  
Gary Lee-Nova  
Ted Lindberg  
Art Perry  
Geoff Rees  
Sylvia Scott

The Interdisciplinary Division consists of History of Art and Design, Interdisciplinary Studies, and the Curatorial Program.

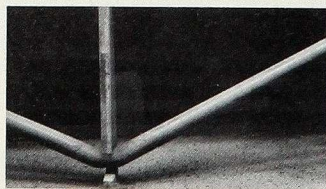
### History of Art and Design

The History of Art and Design Department:

- offers art/design history and humanities courses as an academic background for the studio program.
- provides critical dialogue about all areas of contemporary art and encourages students to be aware of the intellectual implications of their work in its social context.
- pursues original research in the humanities as they concern current and future directions in the visual arts and design.
- provides a resource of slides and literature in art, design history and humanities for faculty and students.

There is no major in art history. Courses are used as a support for studio programs in other areas. Students in Interdisciplinary Studies must take a minimum of 8 credits of academic credits in the second, third and fourth years.

Foundation students must pass the Survey of Western Art and Design (1) to qualify for second year standing. Second year students must pass either Modern Art Survey (2) or History of Design (2) to qualify for third year standing. Graphic design students in second year must pass History of Design (2) to qualify for third year standing. Students in third and fourth year must pass a minimum of 8 credits of history courses during their last two years. Students should note that some programs require additional history credits as part of their graduation requirements.



### History of Design (2)

4 credits  
Tom Becher

Survey of Design History from the beginning of the Nineteenth Century to the present day. Chronology of major movements, individuals, and styles highlighting the progress of Industrialized society. Covers the fields of Industrial Design, Promotional Arts, Graphics, Environmental Design and Media as the primary products of Western culture. This course meets the requirements of a mandatory second year history course. Students are required to generate a research project which requires written as well as visual and verbal presentation. Two slide quizzes per term test the student's ability to relate salient historical issues to familiar as well as unknown examples of work.

### Modern Art Survey (2)

4 credits  
Art Perry

This survey covers the major social, political and literary climate of the modern age which has shaped modern art. The survey deals with art from 1850 to the present, beginning with French Realism and the advent of photography, and ending with the art of the 1980's. The fall semester discusses the rise of European modernism by tracing the developments of Realism, Impressionism, Cubism, Futurism, De Stijl, Constructivism, Surrealism, and other European art movements before the Americanization of contemporary art after World War II. The spring semester deals with modern art from Abstract Expressionism to the present. Each student is required to write essays and keep abreast of the weekly readings. Slide examinations relating to the lectures and readings are held. Prerequisite: Survey of Western Art (1).

### Directed Studies in Design (2,3,4)

4 credits  
Staff

A project oriented course that focuses on man-made objects and environments as a means of exploring the realm of 3-D design beyond the introductory level. Students may elect to pursue their own projects or those set by the instructor. Projects in the past have included light, animated displays, houseboats, tents, performance sets, olfactory devices, musical instruments, furniture and products incorporating new uses for existing high tech components. Classes involve group discussion, project development and lectures on contemporary design methods. Since 3-D design projects usually entail research, design development, revision, modelling and/or prototyping, students should be aware that achieving acceptable results usually requires a substantial investment of time outside of class. Spring semester only.

### Concepts of Space and Time (2,3,4)

4 credits  
Michael W. Ovenden

In twentieth century science, the twin developments of Relativity Theory and the Quantum Theory have led to conceptions of space and time that seem bizarre or "counter-intuitive". This is because our perceptions of space and time have been moulded by the concepts of Newtonian science, (which have been pre-eminent for nearly three hundred years) but are now breaking down. The students in this course are introduced through lectures to these new ways of looking at the world around us, to some of the difficulties that lie in the way of the development of these ideas, and to some possible but speculative approaches to the science of the future.

### History of Media (2,3,4)

4 credits  
Ian Wallace

Media in the context of this course is understood as the "displacable image" and involves an historical and contemporary study of painting, printmaking, photography, film, advertising imagery, video and television. Special considerations are given to discussions of the relationships between technology, sociology and aesthetics. This course is developed over a cycle of four semesters, and returns to the first section after the last is finished. The cycle begins with section one in the fall of 1982.

**Fall 1985** (1) The origins of modern media from the beginning of easel painting in the 16th Century to the invention of cinema.

**Spring 1986** (2) The development of the narrative feature film and the anti-narrative tendencies of Avant-guard film (1910-1940).

**Fall 1986** (3) a) Intellectual media: the ideology of realism (1945-1965). b) Entertainment media: the iconicity of advertising (1945-1965).

**Spring 1987** (4) Media Today: Spectacle and space in contemporary feature films and the multi-media arts.

Students must contribute a research project on an aspect of the topic of discussion to be presented as a class seminar. There are regular lectures and film screenings.



### **Tribal Arts (3,4)**

4 credits  
Barbara DeMott

This course studies the art, architecture, ritual, religion, and sociology of tribal peoples. The fall semester covers Oceania, Polynesia, and Indonesia; the spring semester covers the art, architecture and rituals of Oceania, Polynesia and Indonesia with special attention to textile arts and costume design. Course requirements include: two short slide comparison quizzes, an oral presentation on a book report and a studio project based on themes suggested by class material.

### **Oriental Art (3,4)**

4 credits  
Barbara DeMott

This course studies the art, architecture, religion, philosophy, and ritual of Asia. The fall semester covers South Asia and Persia while the spring semester covers China and Japan. Course requirements include two short slide comparison quizzes, an oral presentation on a book report, and a studio project based on themes suggested by class material.

### **Art Now: Issues in Contemporary Art (3,4)**

4 credits  
Ian Wallace

Examines critical issues and recent developments in contemporary art. Lectures and seminars presented by the instructor are complemented by extended visits from artists of international recognition whose work is relevant to the topic of discussion. Students are required to fulfill reading assignments, participate in the class discussions and present a research project related to the topic of discussion. This course is recommended for interdisciplinary students and is coordinated with the Simon Fraser University visual arts program. Prerequisite: Modern Art Survey (2).

### **Seminar in Design/Media History (3,4)**

4 credits  
Tom Becher

In-depth analysis of recent issues of concern to designers. Particular attention is paid to accounting for shifts that occur in the popular media. Emphasis is given to "how" contemporary conditions affect design, as well as to an exploration of "what" has been designed. Prerequisite: 3rd year standing in Design/Media Division.

### **Art in Vancouver (3,4)**

4 credits  
Art Perry

This course familiarizes students with the art and artists of Vancouver. Studio visits and presentations by various local artists coincide with exhibitions on view in Vancouver. A notebook relating to the weekly classes is required. Prerequisite: Modern Art Survey (2).

### **Advanced Seminar in 19th and 20th Century Art (3,4)**

4 credits  
Art Perry

Significant themes and issues in the modern era from an artistic, social and political viewpoint. Within this broad scope, emphasis is on defining themes and social patterns which shape the art of the last two hundred years such as Romanticism, Classicism, Revolution, Socialism and Americanism. Weekly readings, written assignments, slide examinations and presentation are part of the course requirements. Prerequisite: Modern Art Survey (2).

### **Senior Seminar in Modern Art (3,4)**

4 credits  
Art Perry

This course treats the major directions of art in this century. Students discuss and read the literary and visual statements since 1900 which artists such as Duchamp and Robert Morris have used to reshape the form of the art object. The main theme of the course is to contextualize the artistic intellect and the artistic object into the 1980's. Films and videos are used throughout the course. A notebook relating to the weekly classes is required. Prerequisite: Modern Art Survey (2).

### **Art of the Americas (3,4)**

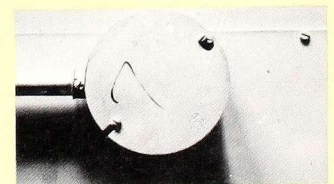
4 credits  
Barbara DeMott

A study of the art, architecture, history, religion, ritual, and philosophy of the native peoples of the New World. The fall semester covers Pre-Columbian art and architecture; the spring semester covers the art of the North American Indian from the pre-historic to the present. Course requirements include: two short slide comparison quizzes, an oral presentation on a book report, and a studio project based on themes suggested by class material.

### **Canadian Art Seminar (3,4)**

4 credits  
Art Perry

This course deals exclusively with contemporary Canadian painting. It makes the painting student aware of the changing face of modern painting in this country since World War II. Continual parallels between European and American painting are discussed. Borduas is viewed in the same light as Pollock and Appel; Jack Bush in relation to Richard Smith and Helen Frankenthaler; Colville seen with Estes and Hockney. Contemporary Canadian painting will be viewed as part of the international developments of painting in recent years. Prerequisite: Modern Art Survey (2).





## Interdisciplinary Studies

Interdisciplinary Studies is a studio workshop and seminar program for students wanting to experiment with a full range of mediums and subjects. These workshops relate theory and practice in the art process and explore philosophical perspectives necessary to the creative direction of the student.

Students research a wide range of philosophical, sociological, psychological and scientific subjects. Depending on the personal and artistic concerns of the student, the studio work employs a variety of mediums. This open-ended approach to content and technique is supported by critiques, research projects, seminars and studio practise.

Because of the experimental nature of this program, students take responsibility for initiating and monitoring much of their own development. Students must submit to the instructor a proposal of work outlining their research project and must attend weekly tutorials with the supervising instructor throughout the term.

Students beginning this program should consult with individual instructors regarding their course outlines, academic prerequisites and location of studio work.

### Alternative Studies

Fall Semester		Credits
<b>Second Year</b>		
Modern Art Survey (2)		4
Interdisciplinary Studies (2)	8-16	
Elective	0-8	20

<b>Third Year</b>		
Interdisciplinary Studies (3)	8-16	
History	4	
Elective	4-8	20

<b>Fourth Year</b>		
Interdisciplinary Studies (4)	12-16	
History	4	
Elective	4	20

Spring Semester		Credits
<b>Second Year</b>		
Modern Art Survey (2)		4
Interdisciplinary Studies (2)	8-16	
Elective	0-8	20

<b>Third Year</b>		
Interdisciplinary Studies (3)	8-16	
History	4	
Elective	4-8	20

<b>Fourth Year</b>		
Interdisciplinary Studies (4)	12-16	
History	4	
Elective	4	20

## Movement, Change, Transformation (2,3,4)

4 credits

Stephen Clark

Independent study, directed readings and studio courses changing from year to year. Recent courses have focused on the nature of change ("Consciousness & Cultural Change"), the act of making and the materials used as concentrations of value/power ("Experimental Painting & Drawing"), and a broadly based study of the forms of participation found in traditional western disciplines and their relation to perception ("Apples are Uncertain/Readings in the Humanities").

Because of the extraordinarily diverse nature of experience, materials and processes available to make sense of experience, each course is a framework for the exploration of shared and personal concerns. Visual research is used extensively as a technique for the extension of perception and to encourage an essential impulse: the making of connections.

## 4D and Its Implications (2,3,4)

4 credits

Sylvia Scott

A creative cycle contains within it a balance. A synthesis of event, inspiration, gestation, idea, formalization and materialization. The process of art creation percolates through every layer of self, and throughout, information is gathered and translated or transformed. Research is too often thought of as the pursuit and retention of words; this excludes experience as it excludes the testing of a material, idea, question or intuition in the "real" world as valid research. Art making and risk taking are close partners; they are balanced by an understanding of the structures through which one creates.

During the course of the year, students consider and address this balance, developing structures for processing the types of information integral to the creative process.

The individual assignments and group focus changes from year to year. For more information about last year's course, and a new outline giving particulars, please see the instructor.

## Art: Language & Semiotics (2,3,4)

4 credits

Gary Lee-Nova

Fall Semester. Introduction/Propositions.

This course introduces students to the subject of language visual/pictorial signs and sign-systems, presented from several different perspectives including aesthetic, scientific, theoretical, technical and historical precedents. Slide lectures, film-screening, studio workshops and seminars provide an opportunity for students to investigate the value these related perspectives have to the visual arts, the visual experience and creative practice.

Particular emphasis is placed upon an introduction to concepts of perception and cognition, sound and meaning, word and picture, expression and interpretation, message and code.

The course begins with an examination of codes of visual representation and proceeds to studies of the language model and the relationship language has to other systems of representation.

Recommended Reading: There is no required reading for the course but the following two texts are recommended: *Elements of Semiology* by Roland Barthes and *Two Essays on Art Photography and Semiotics* by Victor Burgin.

## Interdisciplinary Study (2,3,4)

4 credits

Susan Hillman

A one-to-one tutorial situation where students either choose to receive critical feed back on their work as a whole and engage in creative discourse involving research, reading and acquiring the skills to be able to place their work in wider context or, where students locate and propose the form and content of their choice and where after mutual agreement appropriate guided development of this work occurs. Again research, reading and comprehensive study of the context surrounding the chosen focus is involved.



## Art: Language & Semiotics (2,3,4)

4 credits

Gary Lee-Nova

Spring Semester. Experimental Creative Practice.

The (optional) second semester of this course starts with a series of slide lectures which introduce theories of visual perception and the codes of visual representation. Emphasis on contributions made to the science of optics, from aesthetics, linguistics, psychoanalysis and historical discourse.

Studio-workshop demonstrations focus on experiments with "real-image" projections, kinetic "virtual-images", and some interactive-media experiments with codes of visual representation.

Guests either from the fields of visual art, linguistics, semiotics, media-communications or psychology make a presentation and engage the students in discussion.

Two or three classes conclude this course, with a review and a student/instructor evaluation of both semesters.

## Interdisciplinary Studio and Seminar (2,3,4)

4 credits

Susan Hillman

A practical and theoretical examination of the purpose and direction of contemporary art in its profoundly varied forms. Through a serious and committed body of individual work, each student learns to develop and articulate personal significance as artists within the wider context of current international exhibitions and criticism. Guest artists participate and students are informed about related events in other departments of the school and other places in the city. The course culminates in group critiques, presentations of work processes and public exhibition.

## Studio Workshops in Semiotics (2,3,4)

4-8 credits

Gary Lee-Nova

During the turn of the 19th century into the 20th (1880-1930), creative practice of the visual arts went through many drastic transformations. Traditions of practice in the visual arts and literature were interrupted, modified or broken away from. One dramatic change taking place during this period was the introduction of collage techniques into picture making. Since their beginnings, collage methods have been applied to the making of music, literature, sculpture and film and the practice of collage techniques have become virtually a tradition.

This course proposes an examination of an involvement with collage techniques with particular regard to the aesthetic properties of the printed word and the printed picture. The course begins with an exploration of the historical, social and cultural "roots" of the practice and proceeds to weekly class workshops and experiments with printed words and pictures, collage and objects, collage and sound, collage and film.

## Space and Materials (2,3,4)

4-16 credits

Geoff Rees

The instructor meets with students for discussions concerning their projects and development on an individual basis. Students cover an extremely diverse range of media, ideas and concepts. Regular seminars address the questions of what art is and how it is given expression in a contemporary society.

## Visual Art: Professional Practice (2,3,4)

4 credits

Gary Lee-Nova

This is a course for students who wish to study the practical aspects of artistic production in order to prepare themselves for career activity. A summary of topics for this course are: questions of copyright, documentation, record keeping, artist/gallery relations, artist/dealer relations, applying for grants, applying for public commissions, exhibition contracts, reproduction contracts, curriculum vitae, taxation and accounting.

Resource text: *The Art World: Law, Business and Practice in Canada* by Milrad and Agnew.

## Readings in the Humanities (3,4)

4 credits

Staff

Readings in philosophy, literature, science and sociology studied in seminars. Students contribute a written paper and an oral presentation.

## Exploratory Imagemaking (3,4)

8 credits

Bowden/Eckert/Hillman

A practical and theoretical approach to multi-media, image-making. Emphasis on extending traditional types of 2-dimensional and 3-dimensional images and their formats. Photographic, printing, casting and collage techniques are explored in conjunction with individual and current philosophical/artistic intentions.

The seminar provides an opportunity for group discussion and encouragement of personal discipline and articulation of working concepts. Recent seminars have focused on the roles of "lateral thinking", "counter-factuality", and "play and fantasy" in contemporary art.

In the studio students work individually, joining together for technical demonstrations of bookbinding, photo blow-up, paper casting, and a final show of work. We stress the necessity for the connectedness of both thinking and doing.



## Curatorial Program

A three-year seminar and apprenticeship program conducted within and linked to the management and operation of an art gallery. The course defines the profession of visual arts curator in relative, theoretical, historical and practical terms. It makes participants familiar with the philosophy and methodology of curatorial treatment through direct and repeated experience in a gallery environment. Particular emphasis is placed on the creative aspects of interpreting and effectively revealing the visual arts to a general audience as opposed to the preoccupation of collection, conservation and ordinary house-keeping. The intended vocation may be in an established or fledgling museum, gallery, arts centre, public, commercial or corporate setting.

### Introduction to Curatorship Studies (2,3,4)

4-12 credits  
Ted Lindberg

This special programme in Gallery curatorship is a series of 6 semester-long courses extending over a three-year period. For details on the full programme and admission requirements consult the instructor. Prerequisite: Permission of the instructor; demonstrated writing skills.

## Curatorial Studies

Fall Semester	Credits
<b>Second Year</b>	
Modern Art Survey (2)	4
Curatorial Studies (2)	8
Curatorial Seminar (2)	4
Elective	4
	<u>20</u>

<b>Third Year</b>	
Curatorial Studies (3)	8
Curatorial Seminar (3)	4
Elective or History	8
	<u>20</u>

<b>Fourth Year</b>	
Curatorial Studies (4)	8
Curatorial Seminar (4)	4
Elective or History	8
	<u>20</u>

Spring Semester	Credits
<b>Second Year</b>	
Modern Art Survey (2)	4
Curatorial Studies (2)	8
Curatorial Seminar (2)	4
Elective	4
	<u>20</u>

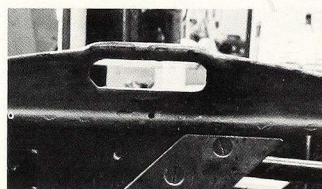
<b>Third Year</b>	
Curatorial Studies (3)	8
Curatorial Seminar (3)	4
Elective or History	8
	<u>20</u>

<b>Fourth Year</b>	
Curatorial Studies (4)	8
Curatorial Seminar (4)	4
Elective or History	8
	<u>20</u>

### Curatorial Seminar (2,3,4)

4 credits

A weekly seminar involving Curatorial Studies faculty and all curatorial students, utilizing methods which range from think tank through Socratic questioning to "Quaker meeting". Topics include the ontological and trivial, stressing the importance of both; the symbiosis of art, culture, politics, economics, education and contemporary mythologies. Vigorous exercise in skepticism, humour, lateral thinking, perception; particularly as applied to the "culture industry" in North America.



### Gallery and Exhibition Technique (2,3,4)

4 credits  
Ted Lindberg

A general programme for museum/gallery exhibition technique, preparation, lighting and packaging.

The course is conceived as a practical background for artists, designers and craftspersons wishing hands-on experience in the preparation and installation of exhibits, with additional attention given to framing, matting, mounting, basic carpentry, and other practical concerns of exhibit design.



## Outreach Programs

The year-round Outreach Program of Emily Carr College of Art and Design has come to symbolize for many in British Columbia the opportunity for professional instruction in painting, drawing, printmaking, ceramics, photography, and other art media in their home community.

The program was first introduced in 1978 as part of the Provincial mandate of the Emily Carr College of Art and Design. Outreach has since reached more than 150,000 people of all ages, from school children to senior citizens, in 122 B.C. and Yukon communities. The list of communities grows yearly, and the services offered evolve to meet the needs of those communities. Outreach complements and enhances regional college programs in visual arts and design, and recently broadened the scope of its Provincial program to accommodate an invitation from the College of New Caledonia to offer the College's credit first year Foundation Program in Prince George.

The unique cooperative delivery system involves members of the communities served (Outreach Committees) and the regional colleges in local administration (continuing education divisions). Arrangements for this interinstitutional cooperation are covered in a Liaison Agreement (copies available on request) with an audio-visual program, *Outreach*, describing the process.

British Columbia artists such as Gordon Smith, Bill Featherston, Bob Kingsmill, Evelyn Armstrong and Nora Blanck, along with Newfoundland artist Don Wright, Ontario artist Anne Barry, and Yukon artist Ted Harrison, are among the more than 90 Canadian artists listed in the Outreach Programs *Artist-Teacher Catalogue*. Canada Council assists with travel expenses for out-of-province artists.

Requests for 16 hour, non-credit studio workshops by these artists originate with Outreach Committees at annual evaluation meetings held throughout British Columbia. Anyone interested in requesting one of the artists for a community may consult the Outreach Programs *Artist-Teacher Catalogue* through the local regional college office or contact the College in Vancouver.

Non-credit studio workshop fees are kept low (usually \$35 - \$40, plus some materials for a 16-hour week-end workshop) to enable as many people as possible to take instruction and to equalize opportunity throughout the Province. Minimum enrollment is 10.

Most of the Outreach non-credit studio workshops are offered to communities outside the Lower Mainland and southern Vancouver Island. The majority of the workshops are regularly offered to communities in these college regions:

- Cariboo
- East Kootenay
- New Caledonia
- North Island
- Northern Lights
- Northwest
- Okanagan
- Selkirk (and David Thompson University Centre)

Following pilot programs of studio workshops and/or printmobile residencies, full service is being developed in the Camosun, Capilano, Douglas, Fraser Valley and Malaspina regions. Vancouver non-credit studio programs are offered through the Granville Island Extension Programs.

A full schedule of non-credit studio workshops is printed in the Outreach brochure which is available from the College in Vancouver.

Since September 1983, Outreach has offered the Foundation Program on the College of New Caledonia campus in Prince George. The first half, offered during the 1983/84 academic year, covers Colour and Perception, Drawing and Two-Dimensional Language, Three-Dimensional Materials and Form and Creative Processes; Survey of Western Art, a self-paced learning package is offered concurrently. During 1984/85 the second half of the Foundation Program will be taught in Prince George with the Survey of Western Art repeated.

To provide maximum accessibility for people of the region, classes are conducted on successive week-ends with studio times available during the week. All students successfully completing the Foundation Program in Prince George will be eligible to enter second year at the College in Vancouver. Preference is given to Prince George students enrolling for the entire Foundation Program over two years, but individual courses are also open to others meeting College admission standards.

Outreach does not currently offer credit or non-credit telecourses or individual programs via the Knowledge Network but is actively exploring the development of programming appropriate to the needs of individuals in the communities it serves. Outreach has audio-visual programs (video cassettes and slide/tape programs) on the British Columbia Young Artists Exhibitions, the Printmobile and its programs and the Outreach program itself. These are available for showing over cable stations and at community meetings. The self-paced learning package, Survey of Western Art, a 20-session course, is adaptable to community use.

Outreach pioneered the Printmobile, Canada's only mobile printmaking unit. Starting operation in 1979 in Prince Rupert, it has since offered nearly 100 community residencies throughout British Columbia. Depending on the number of students expected it is staffed by one or two printmakers. The Printmobile serves people of all ages interest in learning about printmaking. Adults may take workshops in etching, silk-

screen, or relief printmaking and can view print exhibitions of works created in other Printmobile residencies. School children make prints in the unit or attend printmaking demonstrations in their schools. The Printmobile is enjoying ever-increasing popularity as a resource for students in elementary, junior secondary and secondary schools. Since 1979, the Printmobile has served school in 57 of the 75 school districts in the Province.

Another popular link between Outreach and communities throughout the province is the biennial British Columbia Young Artists exhibitions coordinated by Outreach on behalf of a Provincial Advisory Committee of educators. The first two B.C. Young Artists Exhibitions (1979 and 1981), along with their predecessor, Children's Art from Great Britain, attracted more than 100,000 viewers on their provincial tours. BCYA '83 is on tour through September 1984, visiting 20 communities on its 13-month tour.

As Outreach is a "handcrafted program" designed to meet the community's needs as expressed by the people who live in them, the College is always interested in hearing from people with ideas about school residencies, community residencies, exhibitions and similar projects involving artists and designers. Additions to the provincial Outreach mailing list may be made at any time.



## Granville Island Extension Program

The Granville Island Extension Program provides opportunities for part-time students to receive professional instruction using the unique resources and facilities of the central campus. It offers weeknight and weekend courses during the fall semester (late September to mid-December) and spring semester (late January to mid-April) and intensive two-to-four week daytime courses in the summer (July to mid-August).

The program includes:

- Foundation level credit courses for people who desire part-time access to the College diploma program.
- Career and professional development courses for professional artists, designers, teachers and those pursuing a serious avocation.
- Personal development courses for all who have an interest in the visual arts and design.

### Weeknight Credit Courses

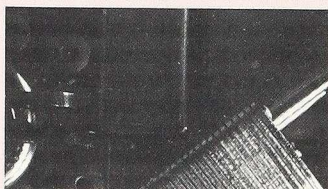
Foundation (first year) credit courses are offered in fall, spring and summer semesters allowing the part-time student to begin work toward a visual arts diploma at an individual pace. These courses may be taken for future transfer to the full-time diploma program or for personal development. Courses parallel those described in the Foundation Division section of this catalogue.

Admission to credit courses is on a first-come, first-served basis for students who have taken previous College first year credit courses. New applicants must submit an application form, transcripts of past education and a non-refundable \$10.00 assessment fee. They then receive an evening appointment time for a portfolio/interview with an assessment committee. Application forms and information on portfolio requirements are available at the College. After their portfolio/interview, successful candidates may register in the current semester's and future semester's credit courses on a first-come, first served basis.

### Weeknight Credit-free Courses

During the fall and spring semesters, courses varying in length from 4 to 12 weekly sessions, or 16 to 20 twice a week sessions, are offered in aspects of painting, drawing, printmaking, graphics, photography, film/video, sculpture and art history.

All credit-free courses are open on a first-come, first-served basis for personal or professional development. Register early to avoid disappointment. Applicants should carefully consider recommended experience prerequisites stated in course descriptions.



### Weekend Credit-free Courses

Intensive all day studio courses, focusing on particular concepts and techniques, in a wide variety of media and formats are held on weekends during fall and spring semesters. For example a course may be given Friday night, all day Saturday and Sunday of one weekend, or Saturdays and Sundays over two weekends or three Saturdays in a row. These courses provide instruction in ideas and skills that can be further developed outside of classes. They offer local residents and people living at a distance from Vancouver opportunities for unique professional instruction.

Weekend credit-free courses are open on a first-come, first-served basis. Register early to avoid disappointment. Applicants should carefully consider any recommended experience prerequisites stated in course descriptions.

## Weeknight Illustrated Lectures/Discussions

A short series of weekly seminars on a variety of art and design topics are presented by key local, provincial, national and international sources. These seminars are for artists as well as all people interested in the visual arts, on a first-come, first-served basis. They are offered during the fall and spring semesters. Participants may register for single sessions or for complete series.



### Summer Institute

From early July to mid-August the College offers daytime courses, one to three weeks in length, providing from 30 to 90 hours of instruction and studio experience. The program includes courses in painting, drawing, printmaking, graphics, photography, film/video, ceramics and sculpture. Credit Foundation level courses, credit-free career/professional courses and credit-free personal development courses are included. Professional artist/teachers from local, national and international sources instruct.

Admission to all credit-free courses is on a first-come, first-served basis. Admission to credit courses is on a first-come, first-served basis for students who have taken previous Emily Carr College of Art and Design first year credit courses. If new applicants are residents of the Lower Mainland they are selected through portfolio/interview. Those living at a distance from Vancouver may submit portfolios and apply by mail.

### Extension Program Brochures

Complete details on all courses and programs are published three times a year and are available from the College at approximately the following times:

Fall Semester Program	July
Spring Semester Program	November
Summer Institute	February



## Administration

### Robin Mayor

#### *Principal*

St. Martin's School of Art (London), Ecole des Beaux Arts (Paris). Instructor, Western Washington State College; Director, School of Art, Bradley University (Peoria, Illinois); Professor in Residence, Museum of African Art (Washington, D.C.); Chairman, Spelman College Art Department (Atlanta, Georgia); Principal of the College since 1972. Exhibitions in London, the West Indies, France, U.S.A. and Canada.

### Tom Hudson

#### *Dean of Instruction*

Lectures and tours in Britain, United States, Turkey, Canada, Brazil and Japan on a wide range of subjects including art education. Visiting lecturer at many universities in Britain, including London, Oxford, and Cambridge. Visiting artist to Sheffield University (1965-66). Examiner/Chief Examiner in art education for the University Institutes of Education. Directed numerous Summer Schools for experimental work in two, three dimensions and performance areas, particularly "The Creative Process" in Wales over a period of ten years. Director of Master classes, Glasgow International Festival of the Arts. Consultant to UNESCO, Brasilia. Exhibited in London, New York and Yugoslavia. Numerous publications. Works in a wide range of material and processes including three-dimensional structures and performance. Retrospective exhibition of education work in Britain, Institute of Contemporary Arts, London, March 1981 and toured Britain 1981-82.

#### **Brad Campbell, B.Comm., C.A.**

##### *Bursar*

#### **Nini Baird, B.A.**

##### *Coordinator, Outreach*

#### **Thomas Kowall, B.A., M.A.**

##### *Director, Student Services*

#### **Ken Chamberlain, B.A., M.A., M.L.S.**

##### *Head Librarian*

#### **Ted Lindberg, B.F.A.**

##### *Director, Charles H. Scott Gallery*

#### **Douglas J. Weir**

##### *Facilities Manager*

#### **Roland Plessis, B.Comm., M.B.A.**

##### *Systems Manager*

#### **Isabel Spalding**

##### *Administrator, Evening Program*

#### **Elisa Anstis, B.A.**

##### *Administrative Coordinator*

#### **Eva Allan, B.A., M.Ed.**

##### *Counsellor*

#### **Judith O'Keefe**

##### *Administrative Officer, Outreach*

## Faculty

### Ted Baker

#### *Chair, Design/Media Division*

B. Arch., McGill. Exhibition designer with Canadian Government on travelling exhibits and international fairs including major museum and exhibit installations in England, Belgium, Italy and Brazil. Exhibitions Officer with British Council of Industrial Design promoting "Good Design". Freelance industrial, exhibit and graphic design, London. Design of jewellery, state sets, costumes and gardens. Designer with major U.K. advertising agency, Mather and Crowther. Senior art director, creative director and management of Canadian advertising agency, Goodwin-Ellis. Freelance practice of graphic design, art direction and illustration in Vancouver. Speaker at various design seminars, schools and clubs. At the College since 1973.

### Michael Banwell

#### *Sculpture*

Diploma, Vancouver School of Art, 1970. Group show, Burnaby Art Gallery, "Light Media", 1973; Helen Pitt "Faculty Shows", 1975-76; Wood Sculpture, 1977. One person show, Pender Street Gallery, "Primary Structures", 1977. Greater Victoria Art Gallery, 1978. Participant Commonwealth Games Sculpture Symposium, Edmonton, Alberta, 1978. Installations, "Landscape for Ian Wallace's Studio", 1979; "3 Hills Between 3520 and 3528 Commercial", Vancouver, 1979, "Houses for Vacant Lot", Vancouver, 1980. "And Their House and Arches for a Vacant Lot", Vancouver, 1981, "House and Tent Arbour", the Farm Project, Washington, 1981. Travel to Greece, Italy and France documenting classical art and architecture, 1981-82. "Structures for Play" installation and exhibition, Surrey Art Gallery, 1983. I work in a formal manner, developing, playful, human scale, architectural structures and landscapes. At the College since 1971.

### Marian Penner Bancroft

#### *Photography*

University of British Columbia (1965-67); Vancouver School of Art (1967-69); Ryerson Photo Arts Centre, Toronto (1970-71). Instructor, Nova Scotia College of Art and Design, 1980. Solo exhibitions include Baldwin Street Gallery of Photography, Toronto; The National Film Board Gallery, Ottawa; Nova Gallery, Vancouver; Secession Gallery, Victoria; Photographers Gallery, Saskatoon; Galerie Optica, Montreal; Eye Level Gallery, Halifax; Western Front, Vancouver. Group exhibitions include Focus Gallery, San Francisco; Art Gallery of Ontario, Toronto; Vancouver Art Gallery; and Artists Gallery, Vancouver. Work represented in private collections and The National Film Board, the City of Vancouver, and the Canada Council Art Bank. Currently working with photographs, text and sound. At the College since 1981.

### Tom Becher

#### *Design History, 3-D Design*

B.A., B.Arch., M.Arch., University of British Columbia. Active since 1974 as consultant on architectural projects across Canada and overseas. Currently involved in the planning and design of Expo 86. At the College since 1978.



## Ruth Beer

### Foundation

McGill University, Concordia University, B.F.A., 1970 (Painting & Sculpture) University of Alberta, M.V.A., 1972 (Sculpture). Instructor, University of Alberta, 1972. Assistant Professor of Sculpture, Drawing and Foundation, University of Victoria, 1973-81. Solo exhibitions: University of Victoria, Vancouver Art Gallery, Sir George Williams University Gallery, Montreal, Open Space Gallery, Victoria, And/Or Centre for Contemporary Art, Seattle, Cornish Institute, Seattle. Group exhibitions: Bau-Xi Gallery, Vancouver, Carone Gallery, Florida, Edinburgh International Art Festival, travelling exhibition sponsored by the London Public Art Gallery, London, Ontario, Edmonton Art Gallery, Greater Victoria Art Gallery, Foster/White Gallery, Seattle. Special interest in mixed media and multidisciplinary approaches to sculpture. At the College since 1981.

## Bruce Boyd

### Chair, 2-Dimensional Division

Graduate of the Vancouver School of Art with Honours in Drawing and Painting. Teaching experience includes elementary, secondary schools and Vancouver School of Art Evening and Summer sessions. Former Director of Childrens' classes at the Vancouver Art Gallery and Principal of VSA Evening classes. Commissions include Vancouver Centennial mural, architectural screens and ceramic walls for the Air Canada Administration Building, B.C. Tel executive office, Castle Hotel and others. Eleven one man shows since 1963. Collections include Art Bank, Provincial Collection, MacMillan Bloedel Building, Canadian Broadcasting Corporation, Pearson College and many private collections. At the College since 1956.

## Gary Bowden

### Intaglio

B.F.A., San Francisco Art Institute; M.F.A., University of California, Santa Barbara. Recent exhibitions include: Imprint Canada (Montreal) and Japanese Printmaking Biennale (Kyoto, Tokyo, and Museum of Modern Art). Works on Paper (London), Graphite Exhibition (University of Victoria) and Provincial Collection (1976, Montreal Olympics). Works collected in Art Bank, Simon Fraser University, and Provincial Collection (British Columbia). Exhibitions in Canada and USA. Currently involved in explorations of experimental print processes and the print in relation to typography and the book. At the College since 1974.

## Randy Bradley

### Photography

Photography studied at Northern Alberta Institute of Technology, University of Calgary and Banff School of Fine Arts. Instructor of Photographic History, Banff School of Fine Arts, 1972-77. Represented in a variety of permanent collections including Canada Council Art Bank and the National Film Board. Some recent exhibitions: 1981 Susan Spiritus Gallery, Los Angeles, California; 1982 Harbourfront Gallery, Toronto; 1982 National Film Board Gallery, Ottawa; 1982 Open Space Gallery, Victoria; 1983 Winnipeg Art Gallery, Winnipeg; 1983 Vancouver Art Gallery Inaugural Exhibition; 1983 October Show, Vancouver; 1983 Prima Facie, Coburg Gallery. At the College since 1977.

## Jim Breukelman

### Photography

B.F.A., Rhode Island School of Design, 1966. Banff School of Fine Arts visiting lecturer, 1977. Freelance graphic design and photography for Vancouver Art Gallery, Burnaby Art Gallery, Western Art Circuit, University of British Columbia, Simon Fraser University, British Columbia Teachers' Federation, British Columbia School Trustees, Vancouver School of Art and various business institutions. Exhibited at University of British Columbia, 1969; Helen Pitt Gallery, 1976; Nova Gallery, 1977; Edmonton Art Gallery, 1978; Artists' Gallery, Vancouver, 1978; Peter White Gallery, Banff, 1978; Clouds and Water Gallery, Calgary, 1978; Secession Gallery, Victoria, 1978; folio published in "Camera", Switzerland, October 1977. Photographers Gallery, Saskatoon, 1981. Works collected in the Art Bank and Imperial Oil collection. Mural commission for Lignum Ltd. 1980. At the College since 1972.

## Dennis Burton

### Foundation

Scholarships at Pickering College, Newmarket, Ontario, 1950-52; Ontario College of Art, 1952-56; and Royal Canadian Academy, 1954. Studies: University Southern California, 1955, Skowhegan School, Maine, 1959. Senior Graphic Designer CBC-TV, Toronto, 1957-60. Founded New School of Art, 1965, taught there 1965-77. Chairman, Painting Department, Ontario College of Art, 1970-71. Director, New School of Art, 1971-77. Founded Arts' Sake Inc., 1977. Artist-in-Residence, ECCAD, 1979-80. 42 one-man exhibitions in Toronto, Oshawa, London, Montreal, Winnipeg, Los Angeles, Saint John, Vancouver, Lethbridge. Drawing and Painting Retrospective Exhibition travelled to 10 Canadian cities, 1977-79. 225 major group exhibitions since 1953. 10 Toronto Art Directors Club Medals, 1957-70. Canada Council Junior Award, 1961. Senior Awards 1968-69, 1969-70, 1972-73, 1975-76. Artist-in-Residence 1977-78. Represented in the collection of The Canada Council Art Bank, Department of External Affairs, Bank of Montreal, Canadian Imperial Bank of Commerce, Edmonton Art Gallery, Imperial Oil Limited, Esso Resources, Los Angeles County Museum, University of Toronto, Metropolitan Museum of Art, New York, University of British Columbia, Montreal Museum of Fine Arts, C.I.L. Ltd., National Gallery of Canada, Pasadena Art Museum, Smithsonian Institution, Washington, Joseph H. Hirshorn Collection, Walker Art Centre, Gulf Industries. At the College since 1979.



## Sam Carter

*Chair, Foundation Division*

Studied art and design, California State University, Long Beach, landscape architecture, University of Toronto. M.A. in Exhibition Design, U.C.L.A., Cambridge, Cal State University, Long Beach. Senior Designer, Hall of Life, Ontario Science Centre. Instructor, "Culture Probe", Ontario College of Art. One-man shows of multi-media art include installations and exhibitions in Mexico City, Geneva, Paris, Stockholm, Spoleto, Tokyo, London, Toronto, Los Angeles and Vancouver. Board member, Community Arts Council, Arts in Education Committee and Circle Craft Co-operative. Member, Ike-nobo Society, Kyoto, Japan. Lectures and papers include: "Art and the City", "Art and Advertising", "Some Roads to Here", Canadian Society for Education through the Arts, "Dream Cities", TV Ontario Vista Series, Children and Creative Centres, National Conference on Children's Art, Ottawa; "Art, Design & Craft, An Essential Triad", Business of Crafts Conference, Vancouver. Recent exhibitions and projects include "Flower Totems", City of Vancouver; "California Flowers", Artists Gallery, Vancouver; are and sculpture for Jonathan's Seafood House. Recently completed: *Blueprints for Kado* — International Garden and Floral Art Exposition. Master thesis and plans published in twelve monthly articles in Japan. Coordinator *World Crafts Perspectives* Conference Course and *The Art of the Garden* for ECCAD evening programme. Foundation Outreach Program, Prince George. At the College since 1973.

## Stephen Clark

*Foundation, Interdisciplinary Studies*

M.F.A., York University.  
At the College since 1977.

## Gerhard Class

*Direct Metal Sculpture,  
Stone Carving*

Graduate, Academy of Fine Art, Karlsruhe, Germany; School of Art, Strassbourg, France; School of Granite Sculpture, Wunsiedel, Germany; Instituto de Allende, Mexico (Bronze Casting). Art Director and graphic designer for the Plywood Manufacturers Association of British Columbia. Initiator of two international sculpture symposia in Vancouver in 1975 and 1977. Participant in international sculpture symposia: Austria, 1970 and 1976; West Germany, 1980. Works in private and public collections in Europe, Canada, Mexico and United States. Numerous private and public commissions. At the College since 1967.

## Barbara DeMott

*Art History*

Ph.D., Columbia University, 1979. Instructor, Simon Fraser University, 1977-79. Research and Short Catalogue for show on Art of New Guinea, entitled "Ngwaindu" (University of British Columbia Fine Arts Gallery, 1977). Participation in International Congress of Americanists, Summer 1979. Special curator-appraiser, Indonesia collection, Glenbow Museum, Calgary. Participation in Classical Indian Dance Performance, University of Calgary, 1980. "*Dogon Masks*": A Structural Study of Form and Meaning, 1982. At the College since 1977.

## Ron Eckert

*Intaglio, Silkscreen*

Diploma, Vancouver School of Art; B.Ed., University of British Columbia. Studied at Academy of Art, San Francisco. Group shows in Vancouver, Calgary and Toronto. Juried shows: 3rd and 14th Annual Calgary Graphics Exhibition; 7th and 9th Burnaby Biannual Print Show; West Coast Printmaking Instructors; Northwest International Small Format Print Exchange; International Grafik-Fuchen Intergrafik 1980, Berlin. 2nd Mini Print International Cadaques, Spain, 1982. 7th International Exhibition of Graphic Art, Frechen, 1983; Printmaking in B.C., Victoria, 1983; Miniature Print Exhibition, Australia, 1984. At the College since 1968.

## William Featherston

*Painting*

B.A., University of Western Ontario; B.Ed., Toronto Teachers College; University of Toronto, Art Education. Lecturer, Cardiff College of Art; Professor, Visual Arts, University of Victoria; Professor, Visual Arts, University of California, Hayward. Numerous Visiting Lectures including: Lancaster University; University of Iowa; California State University, San Jose; California State University, San Francisco; University of Washington; York University; University of British Columbia; Saltire Society, Edinburgh; Czechoslovakia Sculpture Symposium. One Person Exhibitions in Toronto; St. Ives, London, Edinburgh, Glasgow, Victoria, Washington, D.C., Manchester, Hamilton, Windsor, and Toronto. Group Shows in Toronto, London, St. Ives, Hurstborne, Winnipeg, Florence, Edinburgh, York, Liverpool, Cardiff, Victoria, Vancouver, Palo Alto, San Francisco, Calgary, Oshawa, Buenos Aires, Montreal, Edmonton, Paris and Brussels. Works in public collection of Welsh Arts Council, Canada Council, Government of British Columbia, Art Bank, Province of British Columbia, Corcoran Art Gallery, Bratislava Art Gallery, City of Vancouver, Toronto-Dominion Bank, MacMillan Bloedel, Crown Zellerbach, and B.C. Credit Union. Publications in: *Malahat Review*; *Vancouver Magazine*; *Canadian Forum*; *Arts Canada*; *Art Week*; *Vanguard Magazine*; *Guardian*; *Arts News*; *Art in America*. Awards: Canada Council Senior Grant 1979-80. Chairman, Visual Arts Advisory Committee and Arts Board member, Province of British Columbia. At the College since 1979.

## Hugh Foulds

*Film Animation*

Freelance animator formerly with National Film Board in Montreal and Vancouver. Work shown at major world festivals including the Museum of Modern Art in New York. Recent work includes story boarding and writing for animated feature films. Seminars and workshops at numerous elementary schools, universities and colleges. Taught animation at Cape Dorset, N.W.T. At the College since 1976.



## Susan Hillman

### *Foundation, Interdisciplinary*

Diploma A.D. in Painting from Chelsea School of Art, London, 1967. Postgraduate work in "Modern Social and Cultural Studies" at Chelsea College of Science and Technology, 1968. Experience in film and magazine illustration. Freelanced for *The Sunday Times Magazine*, *Nova Magazine*, and *Esquire*, 1967-71. Taught at Chiswick, Harrow and Isleworth Polytechnics, England, 1968-71. Exhibition "Revisioning the Maze", Surrey Art Gallery, 1980. Currently involved with idea-oriented art in mixed media. At the College since 1972.

## Ken Hughes

### *Graphic Design*

Diploma in Art and Design, London College of Printing, 1967. Master of Design degree from Royal College of Art, 1970. Assistant Professor of Visual Communication Design at University of Alberta, 1970-75. Senior lecturer of Graphic and Visual Design Program (and subsequently coordinator) at Kwantlen College (formerly Douglas College) 1978-79. Completed survey of Canadian graphic design education as sabbatical project in 1979 and visited over thirty programs from coast to coast. Major professional ambition is to be involved in the development of a Provincial strategy to coordinate graphic design education. Currently Educational Liaison Representative on Graphic Designers of Canada Executive Committee. Originated and organized first GDC Student Graphic Design Show, June 1982, Vancouver. Involved in many major design projects with students for community groups in the Lower Mainland. Professional design work includes freelance design for British Museum, Institute of Contemporary Arts, Yehudi Menuhin School of Music for Children (UK), University of Alberta, Kwantlen College, (coordinated visual identity program at Kwantlen College), Athabasca University, Edmonton Art Gallery. Art Editor and designer of *Event* magazine since 1977. Award for poster design from Warsaw Poster Biennale, 1976; book design awards from Graphic Designers of Canada, 1980 and 1982. Work exhibited and published in Canada, UK, Poland, and East Germany. At the College since 1982.

## William Koochin

### *Clay Modelling, Wood Sculpture*

Studied Vancouver School of Art and in Europe. Participated in international sculpture symposium 1967. Recent one-man exhibitions based on container themes at Burnaby Art Gallery, 1980, Equinox Gallery 1981. Currently carving local hardwoods. At the College since 1961.

## Larry Kristmanson

### *Media Communications*

Graduate (honours) Vancouver School of Art, 1956. Freelance designer for CBC Television 1956-66 on features and documentaries. Taught at Alberta College of Art, 1966-70, Graphic Design, Printmaking, Drawing and Painting. Member of Alberta Society of Arts (Pres. 1969). Member of Canada Graphics Society; Canadian Society of Painters, Etchers and Engravers; Print and Drawing Council. Exhibited nationally and internationally with the above societies. Founded the program in film and video at the College. Work in progress: Prints and drawings for private gallery, Dusseldorf, West Germany; 10 Artists, 10 Countries 1983; Central Oregon College, two-man show, 1983. Series of drawings for Burnaby Art Gallery Show/Sale, 1982. Planned exhibition of jewellery in conjunction with my wife (ceramic artist) in gold, silver, and porcelain at Contemporary Crafts Gallery, Portland, Oregon. Working with Telidon, designing system for viewing pages. At the College since 1962.

## Gary Lee-Nova

### *Interdisciplinary Studies*

Vancouver School of Art, 1960-61, Coventry College of Art, England, 1961-62, Vancouver School of Art, 1962-63. Guest artist-lecturer at York University, University of British Columbia, Banff School of Fine Arts, University of Minnesota, Evergreen State College, Simon Fraser University. Numerous solo and group exhibitions, commissions and collaborations in Canada, U.S.A. and Europe. Recipient of several Canada Council Arts Bursaries and Grants. Work represented in private and public collections such as Canada Council Art Bank, Vancouver Art Gallery; Institute of Contemporary Arts, London, England; National Gallery of Canada. At the College since 1979.

## Jan-Marie Martell

### *Film*

M.A., University of British Columbia, Department of Theatre with emphasis on film, 1978. Independent filmmaker working in documentary form as writer/director/camera-person/editor, with films recognized through screenings and awards in notable North American film festivals. Recipient of Canada Council grants, work held by the National Gallery of Canada, numerous contracts with the National Film Board, guest at Grierson Documentary Seminar, 1983. Current work in experimental/essay/docu-drama forms. Special interest in cross-cultural communication, poetry, mixed media, narrative structuring, and still photography. At the College since 1982.

## David Mayrs

### *Silkscreen*

Diploma, Vancouver School of Art. Employed in advertising for ten years as a graphic artist in Edmonton, Vancouver, Montreal and London. Exhibited in numerous shows in Canada, USA and Europe. One-man shows in Vancouver and Toronto. In private and public art collections in Canada and the United States. At the College since 1966.

## Ian McIntosh

### *Drawing, Relief Printmaking*

Diploma with honours in sculpture, Vancouver School of Art, 1953. BA, (English and History), University of British Columbia, 1956. Part-time studies at the Slade and Hornsey Schools of Art, London, 1956-57. Exhibited prints and sculpture nationally, 1953-68. Made toys, 1969-74. Currently concerned with a continuing self view in our landscape, seascape and aircscape. At the College since 1963.



## Robert Michener

### *Painting, Drawing*

Painting B.A., Hamline University, St. Paul, Minnesota, 1957. M.F.A. University of Minnesota, 1962. Taught painting and drawing at University of Minnesota, Western Washington State College and University of Cincinnati. Exhibited frequently in the United States and Canada including one-man exhibitions at the University of Minnesota, the University of Cincinnati, the Cincinnati Art Museum, the Equinox Gallery, Vancouver, 1974, 1977, 1979, 1981 and 1983. The Burnaby Art Gallery, 1983 and the Southern Alberta Art Gallery, 1983. At the College since 1973.

## Sally Michener

### *Sculpture, Ceramics*

B.A., Hamline University, 1957. M.S.W., Columbia University, 1959. M.F.A., University of Cincinnati, 1973. Active studio artist working essentially with clay. Interested in all aspects of making pottery, vessels and ceramic sculpture. Exhibited extensively in Canada and USA since 1966. Currently involved with multiple part sculpture involving specific sites. Figurative references are emerging along with a greater concern for colour. At the College since 1973.

## Art Perry

### *Art History*

B.A., Carleton University, 1972. M.A., (in progress) University of British Columbia. Lecturer at National Gallery of Canada, 1972-73. Writing on contemporary art since 1973 and published in *Artscanada*, *Studio International*, *Art in America* and *Vanguard*. Currently working on the Great Canadian Novel dealing with the meaning of life and aesthetics. At the College since 1977.

## Friedrich Peter

### *Graphic Design*

Apprenticeship in graphic and reproduction arts. Studied lettering and calligraphy, graphic and typographic design, painting and lithography at the Academy for Visual Arts, West Berlin, 1950-57. Worked with Vancouver design firms. Freelance designer in graphic design, interior graphics, signage, coin, postage stamp, typeface design and book illustration. Commissions for public, civic educational, commercial institutions and advertising agencies. Member of the Royal Canadian Academy (1974) GDC, and the National Postage Stamp Advisory Committee (1982). At the College since 1958.

## Geoff Rees

### *Interdisciplinary Studies*

Graduate of Vancouver School of Art and Victoria Normal School. An exhibition designer and teacher. Current works are structures in plywood, fabric and paper. At the College since 1954.

## Rick Ross

### *Sculpture*

Honours Diploma, Vancouver School of Art, 1966. Studied Slade School of Fine Art, London, England, 1967. Exhibited at various galleries including Vancouver Art Gallery; U.B.C. Fine Arts Gallery; Bau-xi Gallery; Whitney Museum; Art Gallery of Ontario; Western Front Gallery; Pender Street Gallery; Open Space, Victoria and Pumps Gallery. Represented in private and corporate collections in Canada and the U.S.A. Drawing is a very important and continuing interest. Currently involved with a project that deals with the automobile as a personal statement. At the College since 1967.

## Sylvia Scott

### *Interdisciplinary, Foundation*

Diploma, Alberta College of Art. Scholarship, Instituto Allende, Mexico. Fellowship, Gloucester College of Art and Design, England. Taught Design, and in the "Native Art Teachers in Schools" program, Mount Royal College, and weekend workshops throughout Alberta; York University, drawing; Trent Polytechnic, Nottingham, England, sculpture; Simon Fraser University, introduction to studio; weekend workshops throughout British Columbia, ECCAD Outreach Program. Guest lectures in Canada, England, Japan and Germany. Show and collected in several countries. Worked with the Ting Theatre of Mistakes and other performance companies. Recipient of several Canada Council Grants. Sees the process of art making as communication, as a way of understanding the world. At the College since 1977.

## Ian Wallace

### *Chairperson, Interdisciplinary Division*

M.A., Art History, University of British Columbia. Instructor in contemporary art, University of British Columbia, 1967-70. Exhibited painting, sculpture and photography since 1965. At the College since 1972.

## John Wertschek

### *Foundation*

B.Arch., University of British Columbia. Undergraduate work in mathematics and physics. Practicing architecture in Vancouver since 1973. Projects include False Creek Area Six, Victoria Precinct, Shaughnessy Place II, numerous single-family dwellings, Chinese Cultural Centre Competition, Edmonton City Hall Competition, and Mississauga City Hall Competition. Projects published internationally including *Architectural Design*. Exhibited as photographer in various group and single shows, Surrey, Vancouver, Saskatoon, Berlin, Toronto and travelling exhibits. Published in various international magazines as commercial photographer. Books include *New West Coast Photographers*. Canada Council B grant 1979. Founder and director of the Vancouver League for Studies in Architecture and the Environment. Currently involved in a three year "Art Project" at the (Ghost) Gallery in Toronto. At the College since 1979.

## Rick Williams

### *Drawing, Foundation*

Fine Art Diploma, Alberta College of Art, 1967; B.F.A., University of Calgary, 1970; M.F.A., University of Washington, 1973. Painting encaustic since 1980. At the College since 1979.

## Studio Assistants

### Allen Benjamin

#### *Sculpture*

Studied Fine Arts, University of Saskatoon, 1971-72; University of British Columbia, 1973-76. Saskatchewan Arts Board Grant 1971. Work in the private collections of Saskatoon School Board and Mendel Art Gallery. Group shows since 1976. Majority of work represented by multimedia objects. Currently working on figurative pieces. At the College since 1979.

### Richard Bidwell

#### *Film and Video*

Diploma of Technology, B.C.I.T. Technician for broadcasting stations AM, FM, and television including BCTV. SFU Centre for the Arts, Theatre, Music, Dance, Television. Technician for Communication Studies Department; Comsat Lingage; R.M. Schaffer's World Soundscape Project, Behavioural Analysis Video Lab and Photography Department. At the College since 1981.

### Diana Bodnar

#### *Audiovisual Librarian*

M.A., Art History specializing in Canadian art and architecture, University of British Columbia, 1979; M.L.S., University of British Columbia, 1981; Ph.D. (in progress) Simon Fraser University. Architectural historian with the Historic Sites Service, Alberta Culture, 1975-79. Prior to joining the College was a Heritage Consultant with the Calgary Planning Department. Currently forming a local heritage organization, Urban Preservation (U.P.). At the College since 1981.



## Greg Bullen

### *Painting*

Studied at Simon Fraser University, Vancouver School of Art. Installations, design technician at Vancouver Art Gallery. Interests include lithography, graphite on paper, three-dimensional pieces in wood. At the College since 1979.

## Gail Carney

### *Sculpture*

B.F.A., University of Calgary, 1973. Archie Bray Foundation, summer 1974. Vancouver School of Art, 1976-77 (printmaking). Exhibitions in Calgary, Edmonton, Winnipeg and Vancouver. Ran Pottery Studio at Burnaby Arts Centre from 1978 to 1983. At the College since 1983.

## William Cupit

### *Photography*

Diploma, Vancouver School of Art, 1968. Lecturer, Vancouver Community College, Langara, Photography: University of British Columbia; Instructional Media Centre and Instructional Resource Centre. Photography for KVOS-TV, Canwest Films and Mercury Productions. Instructor, Summer Institute and Outreach Program, Emily Carr College of Art and Design. At the College since 1972.

## Ken Oliver

### *Sculpture*

B.A., University of Guelph, Ontario, 1969; M.F.A., Utah State University, 1971. Exhibitions; Gallery 567, Toronto, 1975; Ontario Art Gallery, 1976; Dimension Four, 1977. Commissions: Utah State University, 1971; Sovereign Life Association, 1972; Corby's Distillery, Montreal, 1973; Toronto Star, 1975; United Trust, Toronto, 1977. At the College since 1978.

## Lois Redman

*Gallery Assistant*  
*The Charles H. Scott Gallery*

University of British Columbia, completing a double major in Art History and English. Have been an Associate Editor for the *Capilano Review*, and edited a poetry/prose magazine, *bridgend*. At the College since 1980.

## Dennis G. Rickett

### *Foundation*

A.R.P.S., M.I.I.P., A.S.C.A., CGI (London) U.K. Graduated for Polytechnic of Central London, School of Photography in Applied Scientific and Technical Photography. Spent a number of years in advertising and commercial photography with a major agency in London. Has a professional accountancy qualification (A.S.C.A., London, England) to gain some diversity in the advertising and management field. Joined the staff as tutor in applied photography in the School of Graphic Design, Kingston Polytechnic, Surrey, England, 1964 until arrival in Canada 1977. Interested in all areas of applied and creative photography and art in general. Has enjoyed being part of ECCAD's creation as a major institutions for the arts in British Columbia. At the College since 1978.

## Richard Robinson

### *Sculpture*

B.A., University of British Columbia, Fine Art and Art Education, 1962. Ecole d'Art, Montreal, 1966. Vancouver School of Art, 1967. Work with handicapped children, 1964-72. Interests cover a wide range of art forms. Exhibitions have primarily dealt with drawing and sculpture. Current work uses a variety of materials to construct structures related to physical geography. At the College since 1974.

## Douglas Taylor

### *Sculpture*

Lived and travelled in West Indies. Interest in cooperative art forms; figurative expressions; environments using light projection, sound and dance. A founding member and director of Vancouver Clay Works Society. Have worked professionally in clay for ten years. At the College since 1979.

## Steven Wong

### *Printmaking*

B.Ed., University of British Columbia, 1975. Teaching experience with the Richmond and Toronto School Boards. Recent exhibitions include: Museum of Modern Art, Ibiza, Spain; 9th International Independent Exhibition of Prints in Kanagawa 83, Yokohama, Japan; Salon of the National Arts Centre (Oxfam Canada); Malaspina Print Show, Robson Square and the Canada Council Art Bank. Current works are large lizard silkscreens and xeroxes. At the College since 1977.

## Office and Support Staff

**Michael Agrios**

*Audio-Visual Coordinator*

**Brent Beattie**

*Technical Assistant*

**Liselotte Boender**

*Senior Library Assistant*

**Linda Carter**

*Switchboard*

**Jackie Eagle**

*Secretary to Principal and the Board*

**Diane Engen**

*Administrative Assistant, Outreach*

**Gloria Gribling**

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**Pat Holmwood**

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**Cathy Johnson**

*Secretary to the Dean of Instruction*

**Lynne Kelman**

*Accounts Payable Clerk*

**Anne Maclean**

*Clerk, Outreach*

**Beatrice MacPherson**

*Library Assistant, Evening*

**Sandi Moore**

*Financial Aid Officer*

**Carol Shabatowsky**

*Library Assistant*

**Anite Sharpe**

*Administrative Assistant, Facilities*

**Vera Traff**

*Clerk, Foundation*

**Kathi Unsworth**

*College Receptionist*

**Gary Van D'erkamps**

*Shipping and Receiving*

**Mary Wing**

*Secretary, Student Services*

**Rose Woo**

*Payroll*

**Mary Worsley**

*Accountant*



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This application must be accompanied by a \$5.00 application fee payable by cheque or money order. Each question must be answered; incomplete applications are returned. Consult the College Catalogue for deadlines and detailed information. Return your completed application to Student Services, Emily Carr College of Art and Design, 1399 Johnston Street, Granville Island, Vancouver, British Columbia, Canada, V6H 3R9.

## 1. Name

Last \_\_\_\_\_  
First \_\_\_\_\_ Initial \_\_\_\_\_

## 2. Mailing Address

Number \_\_\_\_\_ Street \_\_\_\_\_  
City \_\_\_\_\_ Province \_\_\_\_\_  
Country \_\_\_\_\_ Postal Code \_\_\_\_\_  
Telephone \_\_\_\_\_

## 3. Person to be contacted in case of emergency

Last Name \_\_\_\_\_ First \_\_\_\_\_  
Number \_\_\_\_\_ Street \_\_\_\_\_  
City \_\_\_\_\_ Province \_\_\_\_\_  
Country \_\_\_\_\_ Postal Code \_\_\_\_\_  
Telephone \_\_\_\_\_

## 4. I am:

☐ Female ☐ Male

## Personal data

5. Social Insurance Number \_\_\_\_\_

6. Date of Birth \_\_\_\_\_

## 7. Citizenship

☐ Canadian or Permanent Resident

☐ Other Country (Specify) \_\_\_\_\_

## Program

### 8. I am applying for:

☐ First Year (Foundation) ☐ Second Year  
☐ Third Year ☐ Post Graduate

Note: Applications are not accepted for Fourth year.

9. If you are applying for the Outreach Foundation program offered through a Community College, name the college: \_\_\_\_\_

### 10. Only if applying for second, third or post graduate year, indicate to which program you are applying:

☐ Painting ☐ Printmaking ☐ Photography  
☐ 3-D and Sculpture ☐ Graphic Design ☐ Alternative Studies  
☐ Film Animation ☐ Film/Video ☐ Curatorial Studies

### 11. I am applying as a

☐ Full-time ☐ Part-time (4-12 credits)

### 12. I am applying to begin my studies in the

☐ Fall semester ☐ Spring semester

Note: Foundation (Vancouver) and Curatorial Studies accept students only for the Fall semester.

### 13. My primary language is:

☐ English ☐ French

☐ Other (Specify) \_\_\_\_\_



## Education

An official transcript for each of the institutions listed in 14 and 15 must be received by the College before this application is considered. High School students must include an interim transcript from their school and a copy of their English Language Proficiency Test Score with this application form.

### 14. Secondary School Education:

Last year of attendance 19\_\_\_\_\_

School Name \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_

Graduated

☐

Yes

☐

No

Currently enrolled  
in Grade:

☐

Not currently  
enrolled in  
Secondary School:

☐

### 15. Post Secondary Education:

Attended: Art School

☐

Yes

☐

No

School Name \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_

Dates enrolled: 19\_\_\_\_\_ to 19\_\_\_\_\_

Diploma, if any \_\_\_\_\_

University or College

☐

Yes

☐

No

School Name \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_

Dates enrolled: 19\_\_\_\_\_ to 19\_\_\_\_\_

Degree, if any: \_\_\_\_\_

### 16. Activity in year previous to application:

☐

Secondary School

☐

Community College

☐

Working

☐

Art School

☐

University

☐

Other (Specify)

Location:

☐

B.C.

☐

Other  
(Specify)

### 17. Applicants from outside British Columbia

If you reside outside British Columbia and are not able to attend an interview, please arrange for two letters of reference to be sent directly to the College. At least one reference should be from an individual involved in the arts.

First Referee's Name \_\_\_\_\_

Number \_\_\_\_\_ Street \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_

Second Referee's Name \_\_\_\_\_

Number \_\_\_\_\_ Street \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_

### 18. Attach a list of exhibitions, shows, publications in which your work has been represented.

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### 19. Attach a list of projects and organizations related to the arts in which you have been active.

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20. Attach an essay of 250–500 words in length describing why you wish to attend the College of Art and Design, your expectations of the College, and indicate your personal and/or professional goals.

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21. Date of Application

Signature



**The Hon. John H. Heinrich**  
**Province of British Columbia**  
**Ministry of Education**

**Members of the Board**  
Gillian Stewart  
Polly Sargent  
Wendy Porter  
Jan MacLeod  
Toni Calveiti  
Pat Bovey  
Gordon Armstrong  
A. Keith Mitchell (Chairman)

Graham Hughes  
Ted Baker  
Ken Hughes

**Faculty**

Carling Wong (production assistant)

Diana McCoy

**Students**

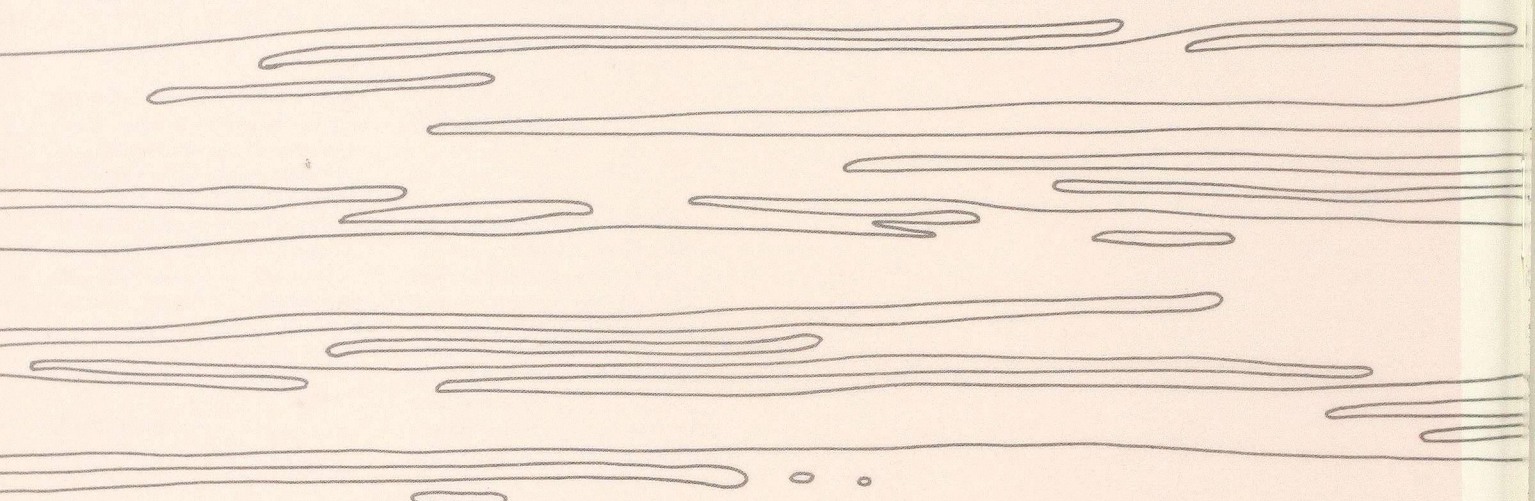
the Graphic Design Department  
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